3, 6. 30 . V. 22. Cat. VI A° 79

SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND, LONDON.

CATALOGUE

OF

MANUSCRIPTS ON VELLUM

CHIEFLY FROM

THE FAMOUS HAMILTON COLLECTION,

And till lately in the possession of the Royal Museum of Berlin.

Day of Sale.

THURSDAY, THE 23RD OF MAY.

1889.

PRICE FIVE SHILLINGS.

III. 314
Sec. 152

ET CONONUOCATIS DUODECIM
DISCIPULIS SUIS DEDIT ILLIS POTESTATEM SPIRITUUM INMUNDORUM UT EICERENT EOS ET CURARENT OMNEM LANGUOREM ET OMNEM INFIRMITATEM

DUODECIM AUTEM TEMAPOSTOLORUM NOMINA HAEC SUNT PRIMUS SIMON QUI DICITUR PETRUS ET ANDREAS FRATER EIUS IACOBUS ZEBEDEI ET IOHANNES FRATER EIUS PHILIPPUS ET BARTHOLOMEUS THOMAS ET MATHEUS PUBLICANUS IACOBUS ALPHEI ET THADDEUS SIMON CHANANEUS ET IUDAS SCARIOTHES QUI ET TRADIDIT EUM

HOS DUODECIM MISIT IHS PRAECIPIENS EIS ET DICENS IN VIAM GENTIUM NE ABIERITIS ET IN CIVITATES SAMARITANORUM NE INTRAVERITIS SED POTIUS ADOUES QUAE PERIERUNT DOMUS ISRAHEL

EUNTES AUTEM PRAEDICATE DICENTES QUIA ADPROPINQUABIT REGNUM CAELORUM INFIRMOS CURATE MORTUOS SUSCITATE LEPROSOS MUNDATE DAEMONES EI

CITE GRATIS ACCEPISTIS GRATIS DATE NOLITE POSSIDERE AURUM NEQUE ARGENTUM NEQUE PECUNIAM IN ZONIS UESTRIS NON PERAM IN VIA NEQ: DUAS TUNICAS HABEATIS NEQUE CALCIAMENTA HABEATIS NEQUE UIRGAM DIGNUS ES ENIM OPERARIUS MERCEDE SUA

IN QUAMCUMQUE AUTEM CIUITATEM AUT CASTELLUM INTRAUERITIS INTERROGATE QUIS IN EA DIGNUS SIT ET IBI MANETE DONEC EXEATIS

INTRANTES AUTEM IN DOMUM SALUTATE EAM DICENTES PAX HUIC DOMUI ET SI QUIDEM FUERIT DOMUS DIGNA UENIAT PAX UESTRA SUPER EAM SI AUTEM NON FUERIT DIGNA PAX UESTRA AD UOS REUERTATUR

ET QUICUMQUE NON RECEPERIT UOS NEQUE AUDIERIT SERMONES UESTROS EXEUNTES FORAS DE DOMO UEL CIUITATE EXCUTITE PULUEREM DE PEDIBUS UESTRIS AMEN DICO UOBIS TOLERABILIUS ERIT TERRAE SODOMORUM ET GO

1889
May 23
LoSoR

CATALOGUE

OF

NINETY-ONE

MANUSCRIPTS ON VELLUM,

ILLUMINATED BY

ENGLISH (ANGLO-SAXON), BYZANTINE, FRENCH, FLEMISH, DUTCH, BURGUNDIAN, GERMAN, ITALIAN AND SPANISH ARTISTS,

OF

The VIIth to the XVIIth Century,

CHIEFLY FROM

THE FAMOUS HAMILTON COLLECTION,

AND TILL LATELY IN THE POSSESSION OF

The Royal Museum of Berlin.

WHICH WILL BE SOLD BY AUCTION,

(Unless previously disposed of by Private Contract),

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

N.I.L.

On THURSDAY, the 23rd day of MAY, 1889,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

DRYDEN PRESS: J. DAVY AND SONS, 137, LONG ACRE, LONDON. W.C.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds, 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

V. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON, and HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON and HODGE will have the option of re-selling the lots uncleared either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
13, *Wellington Street, Strand.*

PREFATORY NOTE.

THE public sale of a portion of the Hamilton Collection and some other Manuscripts, till lately deposited in the Royal Museum and in the Royal Library at Berlin, is an event so extraordinary, that it needs a word of explanation.

When, six years ago, the Prussian Government acquired this famous Collection, it was not the intention to incorporate the whole with the treasures of the Royal Library and the Royal Museum. It was intended from the beginning, and the plan was always adhered to, that only the Botticelli-Dante and a number of MSS. with or without miniatures should be retained for the Royal Collections, and that the others should be disposed of. In consequence of this decision, the British Museum acquired, some time ago, the MSS. relating to Scotch History. That the Prussian Government never intended to keep the Hamilton Collection in its entirety is proved by the fact that not one of the MSS. now before the public has been stamped; they still bear the numbers of Messrs. SOTHEBY, WILKINSON & HODGE'S Sale Catalogue. The current opinion that the entire Hamilton Collection of Manuscripts was intended as a whole for the Prussian Scientific Department was not correct, and this error may have been strengthened by the circumstance of the authorities permitting MSS. to be examined by men of science in exceptional cases.

Under these circumstances the compilers of this Catalogue are now in a position to offer a large and interesting portion of the famous Collection, to the same public, which was greatly disappointed at the time, by the removal of these treasures to Berlin.

First and foremost amongst the Hamilton MSS. now re-offered for sale, we must mention that splendid *Evangeliarium* (No. 1), a manuscript on purple vellum in letters of gold, which is written, according to Prof. Wattenbach's brilliant investigations, by an Anglo-Saxon scribe of the VIIth century, and thus shown to be an incomparable English National Treasure. Only second in interest to the English public is a *Bestiarius* (No. 2) of the XIIth century, illuminated by an English artist of that period, highly important both for the fulness of its text and for the elegance of its miniatures, which are 104 in number. Then come splendid *specimens of Byzantine and Karlovingian art* (No. 3, 4, 5), and a great number of the *Master-pieces of Flemish, Burgundian and French Miniature Painters,* such as Roger van der Weyden, Gerard David, and Geofroy Tory. The other MSS. easily found in our Catalogue, which takes as its device 'non multa, sed multum,' need not be enumerated.

Another feature of this extraordinary collection is the historical interest which is attached to a great number of its treasures. The fact that there are volumes written for, or originally belonging to, King Charles VI of France (No. 13), Charles VII (Nos. 22 & 25), Louis XII (No. 23), Francis I (No. 33), Duke Réné of Lorraine (No. 27), Duke Francis I of Bretagne (No. 30), Elisabeth Charlotte, Duchess d'Orleans (No. 55), Isabeau d'Ecosse, daughter of James I of Scotland (No. 59), the German Emperor Maximilian I (No. 88), the German Emperor Charles V (No. 32), and—last but not least—to King Henry VIII of England (No. 1), some of them containing authentic portraits

of these royal personages, will materially enhance the value of the Collection.

In compiling the Catalogue we have had the advantage of basing it on Messrs. SOTHEBY, WILKINSON & HODGE'S previous Sale Catalogue, and on the excellent descriptions given by Prof. Wattenbach in the *Archiv der Gesellschaft für altere deutsche Geschichte*, and by Dr. W. von Seidlitz in the *Repertorium für Kunstwissenschaft*. We have had, moreover, the assistance of Dr. Springer, of the Royal Print Room of Berlin, who kindly put at our disposal his descriptions of a part of these MSS. Professor Zangemeister, of Heidelberg, has been kind enough to examine the Purple Codex of the VII Century (No. 1), and the Carlovingian MS. of the IX Century (No. 5). To all these gentlemen we tender our sincere thanks. If the Catalogue has any value it is due exclusively to such valuable assistance.

In the interest of those amateurs who will not be able to attend the sale itself, or to examine the MSS. prior to it, we have thought it useful to illustrate the Catalogue by some plates and woodcuts. The imperfect modes of reproduction of which we are at present masters prevent these, however, from doing justice to the originals, and the mere selection of specimens to be copied has been far from easy, as nearly all the MSS. are worthy of being reproduced.

THE COMPILERS OF THE CATALOGUE.

CATALOGUE

OF

Manuscripts on Vellum,

CHIEFLY FROM

THE FAMOUS HAMILTON COLLECTION.

Lot 1.

EVANGELIA QUATUOR, LATINE

MANUSCRIPT ON PURPLE VELLUM, IN UNCIAL LETTERS OF GOLD, WRITTEN FOR ARCHBISHOP WILFRID OF YORK, A.D. 670 TO 680, BY AN ANGLO-SAXON SCRIBE, 142 LEAVES, DOUBLE COLUMNS ($14\frac{1}{2}$ BY $10\frac{3}{8}$ INCHES)

Begins on leaf 2*r.*: "LIBER GENERATIONIS IHV XPI" . . . Ends on leaf 141*v.*: "EXPLICIT EVANGELIVM SECVNDVM IOHANNEM." On the verso of the first leaf (blank): the arms of Henry VIII, painted in gold and colours (probably by *Hans Holbein*), with following lines in capital letters of gold:

Fato servatus tibi sum ter maxime Princeps
Te quoque servarunt aurea fata michi
Instaurata nitent per te sacra Dogmata per te
Aureus est author Christus ubique meus.

Bound in red morocco super extra, broad borders of gold. (*The ex-libris of the Royal Library of Berlin has been removed, according to the rules of that Institution.*) *folio.* SÆC. VII

See Plate I (*frontispiece*).

*** *Hamilton, No.* 251. A manuscript of inestimable value, recognised by all palæographers as one of the finest purple Manuscripts in existence. In an article in *The Times*, published shortly after the removal of the Hamilton Collection to Berlin, and reproduced in *The Bibliographer* (Dec. 1882), we find the following passage about this MS.:

> In the second division, first and foremost we must regret the loss to this country of a volume which came here under circumstances of the highest interest. . . . This is nothing less than a Manuscript of the Gospels, in Latin, dating from the VIIth Century, and written in golden uncial characters on purple vellum. It is said that only three or four

LOT 1—*continued.*

examples of such MSS. are known, but what gives this one so great an interest and value is the fact that it was presented to Henry VIII by Leo X on the occasion of conferring the title of "Defender of the Faith."

And yet, at the time when this article was written, it was not known that this MS. was of English origin, written by an Anglo-Saxon scribe for Archbishop Wilfrid of York, as has since been proved by Prof. Wattenbach, of Berlin, in the *Neues Archiv der Gesellschaft für ältere deutsche Geschichtskunde, vol.* VIII, *p.* 343 to 346. We quote the following passages from this important article:

Amongst the numerous magnificent MSS. of the Hamilton Collection there is one of especial beauty and rarity: a copy of the Gospels, in a Latin translation, on purple vellum, in letters of gold. The purple colour is still wonderfully fresh, and the gold glitters in all its brightness. Here and there the letters have made a somewhat disturbing impression on the opposite page; whilst, probably by the writer himself, before the volume was stitched, some leaves have been inadvertently put one upon the other, so that the impressions of some lines are to be found on the margins. At first sight this fact might lead to the presumption that the vellum had been used previously, and was a palimpsest. This, however, is not the case. The finest new vellum has been taken and deeply dyed with that genuine purple colour, which was only to be found at Constantinople. This art was practised here in early times, and many MSS. of similar magnificence were made there. A remarkable example is the Greek MS. of the Bible, recently discovered at Rossano. In Rome, too, this art flourished, and in the Carlovingian time many splendid works of this sort were written in the empire of the Franks.

The colouring of our MS. is not uniform: it varies from dark violet to blue and vivid red, and one might be inclined to suppose that it had been mutilated and then restored in a somewhat different material. A close examination, however, shows that this is out of the question. Again, there are some variations in the handwriting, but they occur on the two sides of the same leaf, so that only a contemporaneous origin (einheitliche Entstehung) can be assumed. Several caligraphers, however, have been occupied in the work, and each single Gospel shows a different shade of colour. But we should bear in mind that the aspect of the MS. might well have been a different one a thousand years ago, however excellent its state of preservation may be. Concerning the origin of the volume there is a manuscript communication on a leaf of paper inserted in it, according to which it was presented to King Henry VIII by Pope Leo X when he conferred upon him the title of Defender of the Faith. This supposition is based on the dedication (*see above*).

The royal arms are painted above the verses, and there is no reason to doubt that the MS. was a present on this occasion. But it is not so easy to ascertain where it came from. The verses are not good enough for Italian humanists of the court of Leo X; the style of the arms is thoroughly English, and the ornament below the verses cannot be of Italian origin. . . . .*

Let us now examine the beautiful letters of burnished gold, in order to ascertain, if possible, the time of their origin. This is not easy, as the clever caligraphers who were able to make such works of art closely

---

* We may add here the conjecture that the inscription, arms and ornament are drawn by Hans Holbein, who was then residing in England. The style is evidently that of Holbein, and it would be difficult to find another artist at that time in England who could have drawn it.

LOT 1—*continued.*

imitated ancient models. Especially in the Carlovingian epoch imitations of ancient MSS. have been so cleverly made, that they have long been considered older than they really were. Now, here we have beautiful regular Capital letters of the later sort, which we are accustomed to call uncial letters. The separation of the words from each other is fairly general, and other characteristics, too, warn us not to assume too old an origin; for instance, the application of the horizontal stroke for the suppressed m, and this not only at the end of the lines, and of the well-known abbreviations for ur, which, it is true, is very old. The punctuation especially is curious; in many parts of the MS. we find, according to the ancient method, only dots for full-stops near the top of the letters; but in other parts there is a dot and a stroke inclined to the right, above this dot. At first sight we are inclined to recognise two distinct epochs; but both modes of punctuation are on the same leaf. This punctuation is well known in the MSS. of the Carlovingian and later epochs, but not in earlier ones. We do not know its origin; *considering, however, that the development of handwriting in the time of Charlemagne is chiefly due to Anglo-Saxon teachers, it might well be of English origin, and might have been there in use much earlier. And now it happens that just in England there is a record of such a Manuscript of the Gospels. It was the Archbishop Wilfrid of York who had the four Gospels written with the purest gold on vellum.* As a wonder unheard of up to his time (inauditum ante seculis nostris miraculum) it is praised by his biographer, and in his epitaph, too, which is preserved to us by Beda, it is mentioned. The time of his greatest fame was the period from 670 to 680 A.D., and during these years he spent large sums on precious and beautiful ecclesiastical treasures . . . . and a long stay in Rome had, no doubt, given him the opportunity of engaging artists for these purposes. This magnificent treasure he presented to his *monastery of Ripon*, where he had it preserved in a precious shrine. How it may have looked we do not know, as we have nothing to compare it with. Nor do we know whether English or Roman caligraphers have written the work. Not without some scruple, therefore, about the age of the MS., I still observe, that, compared with the works of the Carlovingian epoch, it exhibits a firm and expert hand. The letters are really written, not drawn or painted, in a simple and modest form, the initials are slightly projecting, somewhat larger capitals, without the least trace of those rich ornaments, which are generally not wanting in Carlovingian MSS. A comparison with the grand work of Count Bastard merely deepened my impression of the greater age of our MS. Considering the taste of the Carlovingian period, I think it utterly impossible, that in such a precious MS. the calligrapher should have renounced all ornamentation of initials and borders.

* * * * * * *

If, then, the English origin of the MS. is probable, who presented it to King Henry VIII? On this point there can scarcely be a doubt, for nobody else was more able to do this, and to nobody else was such a gift with the above-mentioned inscription more natural than to Cardinal Wolsey. And this Cardinal was Archbishop of York, and, no doubt, in a position to dispose of this treasure.*

From this famous and learned palæographer's description there can be no doubt of the importance of this English Manuscript. Professor Wattenbach's scruples have been entirely removed, since so competent a judge as Signor G. B. de Rossi has confirmed the fact of the English origin of this MS., and of its being the identical Evangeliarium which was written

---

* There is another conjecture which we venture to make: may not the "instaurata dogmata" refer to the introduction of the Reformation into England by Henry VIII?

LOT 1—*continued.*

for the Archbishop Wilfrid, of York, between the years 670 and 680. (*See* G. B. de Rossi, *La Bibbia offerta da Ceolfrido abbate al sepolchro di S. Pietro codice antichissimo tra i superstiti delle Biblioteche della Sede apostolica, Memoria, pag.* 4, contained in *Omaggio giubilare della Biblioteca Vaticana, fol. Roma,* 1888). It has been further confirmed by the recent discovery of the English origin of another famous MS., the Codex Amiatinus, at the Laurentiana at Florence. This MS. has been proved, beyond any doubt, to have been written in England between the years 690 and 715 (*see Academy,* 1887, *Feb.* 27, *p.* 148 *to* 150). And a comparison between the characters of the Codex Amiatinus with those of our Evangeliarium will show, after due allowance is made to the individuality of each scribe, a complete identity of handwriting (*see Zangemeister et Wattenbach, Exempla Codicum Latinorum, plate* 35, which gives a facsimile of the Codex Amiatinus).

Considering that the Vulgata is based on the Codex Amiatinus, we here possess, in our Evangeliarium, a Text of the Gospels of the highest importance, as it is at least twenty years older than that of the Codex Amiatinus. But the Codex Amiatinus is preserved in Italy, and will never return to England. Here then is an opportunity to secure an English MS. of the VIIth Century, of incomparable beauty, an English National treasure, such as perhaps will never occur again in a public sale. When Prof. Wattenbach's article appeared, an English bookseller offered the sum of £5000 for the acquisition of this Manuscript.

(Further notices about this MS. are to be found in *Wattenbach, Anleitung zur Lateinischen Palæographie, 4th ed. p.* 6, and *Repertorium für Kunstwissenschaft, vol.* VI, *p.* 257.)

LOT 2.

BESTIARIUS. DE CREATIONE MUNDI, DE NATURA BESTIARUM, VOLUCRUM, HERBARUM, SERPENTIUM, VERMIUM, APUM, ARBORUM ET HOMINUM, ATQUE DE TERRA ET ORBIS PARTIBUS.

MANUSCRIPT ON VELLUM, 120 LEAVES OF 24 LINES EACH (8½ BY 6 INCHES), BY AN ENGLISH SCRIBE, WITH 104 MOST INTERESTING MINIATURES, REPRESENTING ANIMALS, SCENES OF MEDIÆVAL LIFE, &c., PAINTED ON GOLD GROUND IN VIVID COLOURS

The Text begins *on leaf* 2*r.* "De forma mundi"—*on leaf* 8*r.* "Incipit liber de naturis bestiarum et earum significationibus"—*leaf* 48*r.* "Incipit de naturis volucrum"—*leaf* 68*v.* Incipit de naturis piscium"—*leaf* 78*r.* "De naturis serpentium"—

LOT 2—*continued.*

leaf 89*r*. "De vermibus"—*leaf* 101*v*. "De gradibus etatis"—*leaf* 112*r*. "De terra"—*leaf* 112*v*. "De orbe"—*leaf* 113*r*. "De asia"—*leaf* 115*v*. "De europa"—*leaf* 117*r*. "De Affrica"—*leaf* 118*r*. "Sermo de beato Joseph"

Green morocco extra, gilt edges 4*to*. SÆC. XII

*** *Hamilton, No.* 77. The following contemporary inscription on *leaf* 1*v*. gives a most interesting account of the origin of this MS.:

Anno M°C°LXXXVII° Ab incarnatione Domini, in vigilia sancti Mathei apostoli, Philippus apostolorum canonicus Lincolniensis ecclesiæ, donavit Deo et ecclesie S. Marie et S. Cuthberti de Radefordia ad aedificationem fratrum ipsius ecclesie in perpetuum, unum optimum psalterium glosatum, et quatuor evangelistas glosatos in uno volumine elegantissimo; et Genesim glosatam, et meditationes beati Anselmi Cantuarensis Archiepiscopi, et *Bestiarium*, et Mappa (*sic*) mundi et ad peticionem ipsius Philippi consensu Anchet. prioris et omnium fratrum, excommunicati sunt candelis accensis et stolis acceptis ab omnibus sacerdotibus et canonicis predicte ecclesie, quicunque aliquem de predictis libris elongaverit extra septa curie S. Cuthberti ex quacunque causa. Quisquis ergo aliquem de predictis libris extra Curiam S. Cuthberti commodaverit, vel commodatum acceperit, deposuerit, vel depositum acceperit, pignori dederit vel acceperit, donaverit vel donatum acceperit, vel quocunque titulo alienationis alienaverit vel acceperit, vel vi vel clam abstulerit, vel precario cuiquam concesserit: noverit proculdubio se iram et indignationem omnipotentis Dei incursurum.

According to this inscription this MS. was presented, A.D. 1178, by Philipp, Dean of the Church of Lincoln, to the Church of St. Mary and St. Cuthbert, of Radford. (Worksop Priory)

The Illustrations are of high artistic value, and in a perfect state of preservation. They are chiefly rectangular, some round, all on a ground of gold and surrounded by borders in various colours. Some of the most interesting may be described here: 3. Monocentaur with a snake—4. Urchins—5. A Fox feigning to be dead, in order to catch birds—8. Hyena robbing a corpse from a grave—18. Wolf assaulting a sheepfold—19. King Garamantus freed by his dogs from the hands of his enemies—47. A Horse, most beautifully drawn, and showing that the breed of English horses in the XIIth century must have been a fine one, &c.

W. von Seidlitz, in the *Repertorium für Kunstwissenschaft, vol.* VI, *p.* 261, gives the following appreciation of this volume:

Beautiful MS. with 106 (*sic*) pictures of animals, ably drawn in the style of the epoch and painted in vivid colours. The sharp and distinct outlines of these pictures are on a ground of gold bordered by an ornament of various colours. The animals are for the most part of fabulous shape, and the most grotesque ones are treated with special predilection. However, the elements out of which they are composed betray a close observation of nature. The colouring is entirely arbitrary and treated according to æsthetic and decorative motives. The text enumerates the qualities of the animals; rules for the conduct of religious life or parables of Christ are connected with them.

LOT 2—*continued.*

The mammals begin with a lion restoring his dead cubs to life by blowing into their faces ; then follow a centaur, wolf, unicorn, hyena, hydra, siren, griffin. The bees are ranged among the birds ; among the fishes the crocodile with indented back and four long thin legs similar to those of a stag but ending in claws ; the snakes and dragons are, of course, numerously represented ; then follow trees and plants, the earth and parts of the earth.

The larger initials are very similar in artistic execution to these pictures. The smaller ones extend over the margin of the whole page and are ornamented in red and blue.

Professor Wattenbach has published the above inscription in *Neues Archiv der Gesellschaft für alten deutsche Geschichtskunde, vol.* VIII, *p.* 330. Of the MS. he says there: "Most valuable for the history of art."

The *text* is more complete than that of any Bestiarius hitherto known, and supplies in some parts the unknown Latin original of the old French Bestiaire of Pierre le Picard.—(See *Lauchert, Geschichte des Physiologus,* 1889, *p.* 303).

LOT 3.

EVANGELISTARIUM GRÆCE

MAGNIFICENT MANUSCRIPT ON VELLUM, 378 LEAVES OF 22 LINES EACH (13 BY 10 INCHES)

Greek text, written in double columns; black letters, with accents, abbreviations and interpunction in red. With numerous miniature initials, ornamental borders on golden ground, FIVE LARGE MINIATURE PICTURES, surrounded by broad ornamental borders of foliage in blue and green on golden ground, and eight smaller miniatures of the size of a column. The five large miniatures represent: 1. Christ and the Evangelist Johannes in a rocky landscape, the latter dictating to Prochoros sitting beside him—2. The Evangelist Mathaeus sitting before a desk with an open book—3. The Evangelist Lucas sitting before a desk, on which is spread out a roll—4. The Evangelist Markus writing at a desk—5. Christ in the midst of the four Evangelists, to the right the writer presents him the book. The eight smaller miniatures represent: Christ washing the feet of Petrus, the Kiss of Judas, &c. &c. The text begins *on leaf* 1*r.*: "ЄК Τον ΚΑΤΑ ΙΩ̃. Ends *on leaf* 377*r.*: ἐIC CXῆMA MONAXόν."

Bound in purple velvet super extra, gilt gaufré edges, with pierced gilt silver clasps (one broken), in a russia solander case, lined with crimson silk BYZANZ, SÆC. XI

See Plate II.

ΗΚΥ ΘΠΑΣ +

ὁ λόγος + οὗτος ἡμῖν
ὅμ ἀρχιῖ πρὸς τὸμ
θν̄ + πατέρ τῶ· διὰ οὗ
τοῦ ἑνὸμ ἑνο + καὶ ω̄

LOT 3—*continued.*

*** *Hamilton*, 245. This Manuscript may justly be called a monument of Byzantine art of *the highest order, in the most perfect condition.* The paintings are executed with the greatest delicacy and precision, and are magnificent specimens of that early Byzantine art, which is still under the influence of classical antiquity. "Remarkable for beautiful characters, rich figured ornaments and its extraordinarily good preservation. This Byzantine MS., of the very first order, exhibits in its *technique* the traces of the paintings *al fresco* of the ancients." —(W. v. Seidlitz in *Repertorium f. Kunstwissenschaft, vol.* VI, *p.* 259).

LOT 4.

EVANGELIA QUATUOR GRÆCE

MANUSCRIPT ON VELLUM, 254 LEAVES OF 22 LINES EACH (9½ BY 6¾ INCHES)

Greek text, containing the Canones, the Four Gospels and Register, all written in letters of gold and black, finely decorated with full-length *figures of St. Matthew* and of the *Virgin and Child*, painted on a gold ground; the Canons of Eusebius written in letters of gold, between human figures standing on columns, supporting arched arabesque friezes, finely painted in gold and colours; *four finely painted borders, four arabesques*, one at the beginning of each Gospel, executed in vivid colours on a gold ground, &c. &c. *By a Byzantine artist of the XIIth Century*

Collation: *leaf* 1 to 7, Canones; 8-9, Index; *leaf* 10. ΤΟΚΑΤΑ ΜΑΤΘΑΙΟΝ ΑΓΙΟΝἐνΑΓΓΕΛΙΟΝ. Ends *on leaf* 253, ἀμην.

Crimson velvet, gilt edges, in a morocco case 4*to.* SÆC. XII

*** *Hamilton*, 244. "On the *verso* of the first leaf are represented St. Matthew, and next to him on the right the Virgin with Child, long and thin figures with somewhat expressionless faces, but full of noble grace, and, for subtilty of execution, wholly equal to the previous MS. (No. 3). The Canons are divided by columns, on which are standing small figures supporting oblong friezes, covered with golden ornaments. Above each frieze two birds or other animals are depicted. The first page of each Gospel is covered over two-thirds of its area by an enamel pattern (similar to that in the preceding MS.), close to which stands the figure of the Evangelist. The text of these first pages is written in letters of gold; the initials on the same pages are of an especially fine character, partly composed of Byzantine ornamental designs, partly of figures or animals."—(W. v. Seidlitz, *Repert. f. Kunstwissenschaft, vol.* VI, *p.* 259).

Lot 5.

ENEDICTIONES EPISCOPALES

Manuscript on vellum of 82 leaves, 20 lines on each page (8½ by 6½ inches), written in black letters (cursive minuscle) with headings in red and partly in gold, ornamented by large and elegantly painted Capitals, with Foliage and Heads of Animals, flourished in gold, silver and colours, probably written by an Irish Scribe of St. Gallen.

Fol. 1*v*. In nomine domini incipiunt benedictiones episcopales. —Fol. 82*v*. *blank*. At the top the contemporary note: Cassamentum ubi casa stat.

Bound in blue morocco, gilt edges, by Simier . . . . . Sæc. ix

See Plate III.

*** *Hamilton, No.* 73. This Manuscript belongs to the Xth Century; both the initials and the characters of the text are clearly the Carlovingian type of this period. Moreover, it must have been written by an Irish Scribe, as is evinced by the characteristic form of the Initials. It was probably written at St. Gallen, or in the upper valley of the Rhine, as the peculiar ornamentation in gold and *silver* is restricted to these countries; and is a most venerable monument of the Carlovingian epoch. The binding is lettered: XII Siècle, an incomprehensible mistake. (See also *Repertorium f. Kunstwissenschaft, vol.* VI, *p.* 258.)

Lot 75.

Lot 80.

Lot 6.

BREVIARIUM ROMANUM

Manuscript on vellum, 151 leaves, 18 lines on each page (11½ by 8 inches) by a German Scribe, with 27 paintings of a very early style, 192 initial letters executed in gold on coloured grounds and painted Capitals

Begins fol. 1 recto : Deus pacis sanctifiat nos pro omnia

Bound in purple velvet, gilt edges, with silver clasps fol. Sæc. xii

*** *Hamilton, No.* 120. The initials are mostly painted in red or gold, with golden or white foliage, the spaces are filled with

LOT 6—*continued.*

blue or green. The foliage sometimes ends in heads of animals.

The paintings represent chiefly scenes from the Holy Scriptures, and are executed by a firm and energetic hand. "The influence of the grand style of wall-painting" says W.V. Seidlitz (*Repertorium f. Kunstwissenschaft*, VI, 262), "is clearly visible in these paintings." The colours are very vivid. The following is an enumeration of the pictures (*N.B.* the leaves are not bound in order): *leaf* 1*v.* Christ sitting in the Mandorla, on a gold ground, within a border of romanesque ornaments and containing the attributes of the four Evangelists (full page)—*leaf* 20*v.* the three Marys at the Grave—*leaf* 24*v.* the Ascension of Christ (full-page)—*leaf* 26*v.* the descent of the Holy Ghost—*leaf* 29*r.* Gabriel and Zacharias—*leaf* 30*r.* Peter before Christ—*leaf* 33*r.* the Ascension of Mary—*leaf* 36*r.* St. Michael in a long coat of armour, killing the Dragon —*leaf* 37*r.* The Adoration of the Lamb—*leaf* 45*r.* The Heavenly Jerusalem—*leaf* 54*v.* The Nativity—*leaf* 59*v.* The Adoration of the Magi—*leaf* 76*v.* Christ rescuing a soul from Purgatory—*leaf* 86*v.* The Ascension of Christ—*leaf* 88*v.* The Church represented as a Woman in a coat of mail, a bishop and a king on either side—*leaf* 96*r.* Birth of John the Baptist—*leaf* 98*r.* The Martyrdom of St. Peter and Paul —*leaf* 100*r.* Maria and the holy seven Brethren with palm branches in their hands. Below stands the writer of this book, the Monk Reinfredus, raising a book in one hand and holding a long roll in the other with an inscription beginning thus:

Alexandre P. Bone suscipe q(uo)d tibi fidus
Servus Rein fr(edus) fert et juvet hunc tua mater
P(ro) mercede s(ui) uest(er) petit hic operator
Ut p(ro)cul ira t(ui) de se si iuris amator
P(re) mia sua tecu(m) nam sit tua gra(cia) secu(m).

(The Alexander named in this inscription is probably Pope Alexander III † 1181.)—*leaf* 104*r.* The pedigree of Jesse—107*r.* The Death of Maria—*leaf* 109*v.* An Angel driving a Deacon from his seat—*leaf* 117*v.* St. Peter and the 11 Apostles—*leaf* 118*v.* Three Martyrs—119*v.* One Martyr—*leaf* 121*r.* Two Confessors—*leaf* 122*v.* Two Virgins with lamps—123*r.* a Church.

Lot 7.

BIBLE HYSTORIOUS, OU LES HYSTOIRES ESCOLASTRES TRANSLATÉE DE LATIN EN FRANCOIS DE PIERRE COMESTOR OU LE MANGEUR PAR GUIARS DES MOULINS EN 1291

Beautiful Manuscript on vellum in two volumes folio, (14 by 10½ inches), 309 and 296 leaves, written in double columns (in red and black ink), exquisitely ornamented with 113 initial letters, richly illuminated in gold and colours, and with 76 elegant Miniatures in the early Gothic Style by a French Artist, executed in Grisaille and vivid colours on a diapered gold ground

Vol. I, begins on folio 1*r*. "Ci commence la bible hystoriaus ou les hystoires escolastres. Cest li prohemes de celui qui mua ceste liure de latin en francois. Pour ce que li diables qui chascun jour empesche destourbe et en ordist les cuers des hommes." . . . Ends on folio 39*v*. "Ci apres doit venir le liure des paraboles Salemoyn." Vol. II begins on folio 1*r*. "Les paraboles Salemon."—Ends on folio 296*v*. "La grace de nostre Seigneur soit a vous tous. Amen."

Bound in black morocco by Boyet, gilt edges, with perforated brass corners, inscribed plaques, and tablet with arms of the Comte de Clermont-Tonnere on sides. From the Lamoignon collection, in russia Solander case, lined with citron morocco, 2 vols. folio

Sæc. xiv

*** *Hamilton* 87. This early French Manuscript is most precious, both for its French text and for the magnificent miniatures which are in an early style. On leaf 2*v*. there is a Dedication of 50 lines to the "Archeveque de Sens" which is not mentioned in Berger's work "La Bible Française au Moyen age," who devotes a whole chapter to the "Bible historiale de Guyart Desmoulins." "With 76 representations most carefully executed, but somewhat stiff. The costumes are colourless, only shaded in grey (*en grisaille*), all of them on a diapered ground. At the beginning of each volume there is a large picture: in the first one, God sitting on a throne in the act of blessing, in the corners the symbols of the Evangelists; in the second one, four scenes grouped together, and each representing Solomon in a floriated bower. Smaller pictures of the breadth of a column are distributed over the two volumes. The History of the Creation is the most profusely illustrated."—(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VII, 86.)

Lot. 8.

JOSEPHI FLAVI ANTIQUITATES JUDAICÆ ET DE BELLO JUDAICO LIBRI

Manuscript on vellum, two volumes of 178 and 170 leaves, written in two columns of 42 lines ($17\frac{1}{8}$ by 13 inches) by a French Scribe, ornamented with four borders containing 27 small Miniatures, one Border of Grotesques, 24 beautiful Initial Letters (22 finely historiated with figures and 10 with borders), illuminated in gold and colours and numerous painted Capitals.

Vol. I, begins folio 1*r*. Liber primus. In principio creavit deus, etc.—At the end folio 178*v*. Explicit hic prima iosephi pars. (End of the XVth book.)

Vol. II, folio 1*r*. Josephi liber Sextus decimus. Incipiunt capitula in libro sexto decimo flavij iosephi hystoriarum iudaice antiquitatis.—At the end folio 170*v*. Explicit liber iosephi flavij hystoriographi: de bello iudaico. Amen.—In each volume the following inscription is on the fly-leaf: Iste liber est domus sancte trinitatis ordinis cartusiensis prope Diuionem (Dijon.)

Bound in calf, blind tooled, with leather joints Sæc. xiii

*** *Hamilton* 361. "The capital letter on page 1 is ornamented with 10 circles, in which is represented the History of the Creation, on a ground of gold. The heads and hands of all figures in the miniatures of this MS. are most finely and delicately drawn with the pen and lightly coloured. The delineations of the costumes are drawn in stronger outlines. The colour of the costumes is chiefly red, brown or blue. In accordance with the very early date of this MS. (first half of the XIIIth Century), the compositions of the various scenes are of a primitive character, and in the earliest Gothic style."—(W. v. Seidlitz, *Repertorium fur Kunstwissenschaft, vol.* VI, *p.* 265.)

Lot 9.

BIBBIA CIVE TUTTE IL TESTAMENTO VECCHIO

Beautiful Manuscript on vellum, 331 leaves (14½ by 10¾ inches), very distinctly written, in double columns of 52 lines, with numerous ornamented capitals in blue and red ink, and finely decorated with painting of full-length figures of Adam and Eve, listening to the Serpent twined round the Tree of Knowledge, executed in colours on a gold ground and surrounded by a mosaic border, 11 fine Miniatures, 3 borders and 73 initial letters, all exquisitely illuminated in gold and colours by an Italian artist

The text begins on leaf 2*r*: "Qui commencia un proemio ouero fhractione di san girolamo sopra tutta la bibia. . . ." Ends on leaf 330*v*.: "*Questo libro scripse Giovanni de Bartholomeo Niccholi et compietto di scriueri adi xxij di Gennaio MCCCLXXXXVJ.*"

Bound in red morocco extra, broad dentelle borders of gold, gilt edges, with Papal Arms in gold on sides Sæc xiv (1396)

*** *Hamilton, No.* 86. This magnificent Bible is a splendid specimen of early Italian art. It belonged to the Salviati Family, as is shown by an inscription on the first leaf of the Genesis. "On the verso of the first leaf, opposite the beginning of the text, there is a painting of full-page size, representing Adam and Eve, standing under the tree of knowledge on a ground of polished gold and within a border of cut stones in various colours on a ground of dead gold. The style of this painting, which is quite pictorial, is purely *Giottesque*, and shows the large conception of forms of Agnolo Gatti, coupled with an easy, almost elegant, pose. It is only a small step from these figures to those of Masolino in the Brancacci Chapel. Inferior to this are the 6 smaller miniatures illustrating the History of the Creation and the portraits of the four great prophets and of Daniel."—(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VI, *p.* 272.)

Q ue del amour neant estoit
S amour ne senentremettoit
i rosiers dune haye furent
Clos enuiron si cõme ilz durent
mais ie passasse la doison

Lot 10.

ROMAN DE LA ROSE DE GUILLAUME DE LORRIS ET JEAN DE MEUNG

Manuscript on vellum, folio (14½ by 10 inches), 137 leaves, written in two columns, 44 lines to a page, in ancienne Bâtarde and beautifully ornamented with 101 exquisite Miniatures in grisaille, heightened with gold, beautiful borders and numerous initial letters, finely illuminated in gold and colours by a French artist.

Begins on fol. 1*r*: "Maintes gens dient que en songes Na se fables non et menconges." The text ends on leaf 137*v*.: "Ajnsi oy la rose vermeille Atant fu iour et ie mevueille." Below this last verse, the *Explicit li Rommans la Rose* are carefully scratched out and the following verses (by another hand?) substituted:

"Cy gist le Romant de la Rose.
Ou tout lart damours se repose.
La fleur des beaulx bien dire lose.
Qui bien y entend texte et glose.
Aucuns blasment quil nest en prose
Mes le moyne castel soppose.
Quautrement soit pour nulle chose
Car tout grant clerc qui se dispose.
Dentendre la Substance enclose.
Dedens. Et les vers pointe et pose
Sauoure et gouste en longue pose
Tout ainsi que lacteur propose.
En ryme et sens et secompose.
Est bien digne quon le despose.
Et que silence on luy Impose
Qui Rien y contredit ou glose."

Bound in red morocco, gilt edges, by Boyet Sæc. xiv

LOT 10—*continued.*

*** *Hamilton, No.* 578. The 101 most beautiful miniatures in grisaille and of the breadth of a column, represent the persons and events which the poet sees in his dream: the female personifications of Hatred, Avarice, Sadness and Poverty pass before him; then he is shown by a beautiful maiden into a garden, where he meets a joyous company, presided over by the God of Love, a fair youth in a long garment, with his bride, who are the personifications of all good qualities: Richness, Youth, etc. In the garden of roses, in which he is held prisoner, he has to fight Danger: a beggar with a mace.

Apart from the high artistic value of this MS. it contains one of the most important texts of Old French Poetry. The cited verses above are not to be found in the printed editions. The article in *The Times* about the Hamilton MSS. (reproduced in *The Bibliographer,* 1882, December), says of this volume:

> *The Roman de la Rose* is a work of which a very large number of manuscripts exist, but probably no other surpasses that contained in this collection for the number of miniatures (no less than 100) or the delicacy of their execution. This beautiful book is esteemed to have been made little, if any, later than the lifetime of the author, Jean de Meun, who died in 1364.

See also *Repertorium f. Kunstwissenschaft, vol.* VII, *p.* 87.

LOT 11.

AUGUSTIN (SAINCT) LA CITÉ DI DIEU, TRADUITE EN FRANCOIS PAR RAOUL DE PRAELLES

SUPERB MANUSCRIPT ON VELLUM, IN 2 VOLUMES, FOLIO, 228 AND 353 LEAVES (17 BY 12½ INCHES), WRITTEN IN DOUBLE COLUMNS OF 63 LINES, WITH 23 MAGNIFICENT PAINTINGS IN BRILLIANT COLOURS, RICHLY ORNAMENTED WITH GOLD, WITH DIAPERED BACKGROUNDS, 22 FLORIATED BORDERS AND 967 INITIAL LETTERS, ALL ILLUMINATED IN GOLD AND COLOURS, BY SEVERAL FIRST-RATE FLEMISH ARTISTS.

Collation: vol. I, The text begins on leaf 2*r.*: "Le translateur (in red) A vous tres excellent prince Charles le quint roy de france Je Raoul de praelles tres humble serviteur et subject . . . ." Ends on leaf 228*v*: "Cy fine le Ve liure de la cite de diou."

Vol. II, leaf 1: "Cy commence la table des Rubrites du VI liure de mons. saint Augustin de la cite dieu . . ." Leaf 2*r.* begins the text: "Combien que au commencement de ceste translacion . . ." Ends on leaf 253*v*: "Ceste translacion . . . fu commencie par maistre Raoul de praelles a la toussains lan

LOT 11—*continued.*

de grace mil iii^{c} lxxi et fut acheuee le premier jour de septembre lan de grace mil iii^{c} lxxv Deo gracias."

Bound in oak boards, covered in russia, leather joints, by C. Meyer
SÆC. XIV (1371-75) and SÆC. XV

See Plate IV.

*** *Hamilton, No.* 62. The first painting of vol. I (*leaf* 1*r.*) represents the translator offering his work to Charles V of France surnamed the Wise, for whom this gorgeous Manuscript was undoubtedly executed in the finest style of Flemish art. The remaining 10 paintings of the first vol. at the beginning of each book represent: *leaf* 4*r.*: The Holy Trinity adored by the Holy Virgin, the Twelve Apostles and the Faithful, divided into six compartments on a diapered ground; below (three compartments): the pagans awakening from sleep, from the grave and the pagans in hell—*leaf* 27*v.* A king, with two attendants standing at the top of some steps, towards which advance deputations from both sides (*disputatio* is translated by *depu toisons*)—*leaf* 56*r.* Miniature, in four compartments, representing: 1, St. Augustinus sitting on a church; 2, The capture of Rome by the Goths; 3, Two wolves and the City of Rome; 4, The Roman civil war—*leaf* 100*r.* Miniature, in four compartments, representing: 1, A Christian assembly; 2 and 3, Romans setting out for war; 4, Heathens adoring their gods—124*v.* Miniature, in four compartments, representing: Nigidius, with a potter's wheel; 2, unknown; 3, A heathen king adoring three devils; 4, Theodosius, with four knights in armour—*leaf* 150*v.* St. Augustinus in the midst of his Christian followers—*leaf* 163*v.* Miniature, in two compartments, both representing St. Augustine pointing to the heathen gods (Janus, etc.)—*leaf* 183*v.* The dispute of six philosophers—204*v.* The Adoration of Christ—216*r.* Miniature, in two compartments, representing: 1, St. Augustine visited by a devil; 2, An angel showing man the path to heaven. These paintings of the first volume were executed in the XIVth Century.

The second volume was illuminated in the middle of the XVth Century by an artist of the highest order, probably by no meaner than *Roger van der Weyden.* The characteristic representation of devils and seraphim point clearly to that master. They are, moreover, as highly remarkable for the emphasis of character and the veracity of imitation, as for the consummate skill of technique and brilliancy of colours. Dr. W. v. Seidlitz expresses the opinion that this second volume might have been executed for Philip the Good of Burgundy, the ardent promoter of miniature art. The twelve paintings represent: *leaf* 2*r.* 1, The erection of the City of God (beautiful mediæval city in a fine landscape)—*leaf* 21*v.* The creation of Adam and Eve—*leaf* 37*v.* The Expulsion from

espuulucllement acc que le sens ch
nel ne enclsee en murmures dap
vobm

OE saduenement de helye auant
iugemet pav la predicacion duquel
exposant lés escriptures les iuifz se
uertuont en thesuarst vvlv

Que ja soit ce que dieu iuge en tou
tempe toutesuoyes sera il dexpuite

Que ainſi on liſt ces liures du nouueau teſ-
tament q̃ dieu inſpira il neſt mie mon-
ſtre/ clerement q̃ ce ſoit la ꝓpoſme de ſhuiriſt
mais p aucuns teſmoingnages ou mieſ
parle il appert ſans doubte que ce ſoit
ihũ criſt qui ſauueur. xxv.

Cy finent les chapitres du xxv.e
liure de la cite de dieu

Cy commence le xxvi.e liure de monſ
ſeigneur auguſtin de la cite de dieu

LOT 11—*continued.*

Paradise—*leaf* 52*r*. The Creation of Death; a man sitting on a tree, which is felled by Death, and the roots of which are eaten up by dragons, whilst the Devil offers him an earthly treasure and an angel the heavenly crown—*leaf* 74*v*. Cain as representative of the worldly city—*leaf* 108*r*. The Epoch of the Patriarchs, represented by Noah—148*r*. The Epoch of the Prophets (Saul crowning David)—178*r*. The Heretics, represented by three elegant youths in the costume of the 15th century, accompanied by a fool, walking outside the City of God, in a beautiful landscape—228*r*. St. Augustine, as Bishop, surrounded by a flying angel at his head and by five devils, each offering him a book. The face of St. Augustin is most noble in expression and executed with the utmost finish —256*v*. The Last Judgment (*see plate IV*)—287*r*. Hell—318*r*. The Coronation of the Holy Virgin; this last picture being one of the most remarkable for the extreme grace of the features.

This Manuscript is certainly one of the finest specimens of miniature art in existence.—(See W. v. Seidlitz, *Repertorium f. Kunstwissenschaft, vol.* VII, *p.* 296, 297).

LOT 12.

BOCCACCIO, GIOV. LES ILLUSTRES MALHEUREUX, LE LIVRE DE JEHAN BOCACE DES CAS DES NOBLES HOMMES ET FEMMES INFORTUNEZ TRADUIT PAR LAURENS DE PREMIERFAIT, CLERC DU DIOCESE DE TROIES.

MAGNIFICENT MANUSCRIPT ON VELLUM (16½ BY 11¼ INCHES), 321 LEAVES, BEAUTIFULLY WRITTEN IN TWO COLUMNS AND DECORATED WITH 84 EXQUISITE MINIATURES (9 LARGE AND 75 SMALL), 9 FLORIATED BORDERS AND NUMEROUS CAPITAL LETTERS, ALL FINELY ILLUMINATED IN GOLD AND COLOURS, BY A FIRST-RATE BURGUNDIAN ARTIST, WITH A TITLE-PAGE WRITTEN EXPRESSLY FOR THIS VOLUME IN 1712 BY L. GILBERT, THE FAMOUS CALIGRAPHER

Begins on fol. 1*r*: "Cy commence le prologue du translateur du livre de Jehan bocace des cas des nobles hommes et femmes." Ends on leaf 321*v*.: "Cy fine le liure de Jehan boccace des cas des malheureux nobles hommes et femmes translate de latin en francois Par moy laurens de premier fait clerc du diocese de troies. Et fut compile ceste translacion le XV^{e} jour davril mil xxxx et neuf. Cest assauoir le lundj apres pasques."

LOT 12—*continued.*

Bound in red morocco, gilt edges, by Padeloup

folio. SÆC. XV (1409)

See Plates V and VI.

*** *Hamilton, No.* 94. This unrivalled Manuscript exhibits the most perfect style of Burgundian Miniature art. It is a worthy pendant to the *Augustin*, the masterpiece of Flemish art, described in No. 11 of this Catalogue. Its characteristic feature is the exact and most delicate execution of the minutest details; it exhibits the technique of miniature art at its height. The "illustres malheureux," beginning with Adam and Eve (*leaf* 2*v.*) represented in 84 miniatures, are all in the costume of the 14th century. The illumination is of a most gorgeous character. The colours are preserved in perfect freshness and the whole MS. is remarkable for excellent preservation and good condition. *The first capital letter is historiated with a portrait of Boccaccio.*

The Miniatures* represent: *leaf* 2*v. The Expulsion of Adam and Eve from Paradise—leaf* 4*r.* The Tower of Babel—8*r.* Cadmus building the City of Thebes—11*v.* Œdipus and Jocasta —14*r.* Phædra killing herself before Theseus—22*r.* Priam King of Troy and Hecuba, sitting on the throne—25*r.* Murder of Agamemnon—28*r.* Samson destroying the House of the Philistines—34*r. Battle of Gilboa between the Jews and the Philistines;* in the back-ground Saul is killing himself (*See plate V*)—34*v.* King Saul at table—37*r.* Jeroboam—40*v.* Queen Athalie put to Death—43*r.* Dido killing herself—46*v.* Sardanapalus, King of the Assyrians, throwing himself into the flames—50*v.* Amazias and Ozias—52*r.* King Zedekiah—54*r.* Astyages and Cambyses—59*r.* Crœsus—64*r.* The Fight of the last of the Horatii with the last of the Curatii in the presence of both armies (*see plate V*)—67*r. Fortune and Poverty,* a splendid allegorical representation within a beautiful landscape, outside a mediæval town—72*r.* Murder of Servius Tullius—83*v.* The Murder of Xerxes; in the back-ground the Battle of Salamis—89*r.* Death of Virginia and Suicide of Appius Claudius—94*r.* Alcibiades—100*r.* Decapitation of Hamnion (?) son of Hamilcar—105*r.* Artaxerxes Murdering his Children—107*v. Boccaccio in his studio with a roll in his hand, around him are lying his books, in the act of addressing the exhortations contained in the prologue of the text to an audience of seven male persons*—108*r.* Death of Marcus Manlius, being thrown from the Capitol—112*r.* Pillage of the Temples by Dionysius, King of Syracuse —114*v.* King Polycrates hung by Orontes—119*r.* Alexander King of the Epirotes—120*r.* Alexander the Great meeting his wounded prisoner Darius—124*v.* Battle between Eumenes

* The large pictures are those in italics.

Ce premier chapˉre est en lieu de pro
logue pourquoy Boccace monstre que
il est bon proceder par autres exẽples
Et commence on latin. Horsan erit
ucuns pourraventure diront
que par les exemples dessus

ux me ſeulement pour ceulx
ſont ſi nobles en couraige. Car
ſieurs ſont tellement appoyes
o choſes temporelles que a pe̅le
tent ilz laiſſent pour ſa for
ou tomeure au touſiours tam

12.

Cy commence le viiij^e chapitre con

ou latin. ffrancoium. zcctem. xiv
ces nobles et renommes

Lot 12.

Lot 79.

Lot 72.

LOT 12—*continued.*

and Craterus; in the background Eumenes dying in prison —126*r.* Suicide of Olympias the wife of Philip of Macedonia; in the back-ground the corpse of the murdered King Philip, eaten by ravens—129*r.* Massacre of Syracusan Citizens by Agathocles; in the back-ground Agathocles dying by poison —135*r.* Murder of Arsinoe and her two Children by Kassandra—140*r.* The Head of King Pÿrrhus being presented to Antigonus—141*v.* Arsinoe and Demetrius surprised in bed—145*v.* *Death of Antiochus and Seleucus.*—149*r.* Fight between Romans and Carthaginians; in the back-ground the Murder of Regulus by the Carthaginians—155*r.* King Syphax Prisoner of the Romans—159*v.* Fight between Romans and Carthaginians—163*v.* Fight between Prusias and Eumenes; in the foreground Hannibal killing himself by poison— 166*v.* Death of King Prusias—167*r.* Perseus, the King of Macedonia, prisoner of the Romans—169*v.* Andriscus prisoner of the Romans—170*r.* The Head of the Syriac king Ballas presented to Ptolemy, King of Egypt—173*r.* Decapitation of Demetrius, King of Syria—175*r.* Murder of Alexander Zebenna, King of Syria—177*v.* Jugurtha murdering his two brothers—180*r.* *Discourse between Fortune and Boccaccio;* in the background the siege of a town—185*v.* The Murder of Marius—190*v.* Death of Mithridates in the presence of the Roman Army—195*v.* Octavius the Roman general, killed by Orodes, King of Parthia, melted gold being poured into his throat; in the background Orodes murdered by Phraates— 198*v.* The Battle of Philippi—209*r.* Death of Cicero— 216*r.* Meeting of Antonius and Cleopatra—219*v.* *Herod, King of the Jews, killing the Robbers of Judæa*—221*v.* Herod having his two sons Aristobulus and Alexander hung—230*v.* Nero and the Massacre of the Christians—237*v.* Aulus Vitellius murdered—242*r.* Capture and Destruction of Jerusalem—247*v.* *Discourse between Boccaccio lying in bed and Petrarch standing before him, at the door outside the room appear the royal arms of France*—252*v.* Battle of Edessa between Valerian and Sapor I; in the foreground Valerian is lying on earth and Sapor mounting over him on horseback—256*r.* Zenobia, Queen of Palmyra, as prisoner, in Aurelian's triumphal entry into Rome—259*r.* Maximian killed by Constantine the Great at Marseilles—260*r.* Massacre of Christians by the Emperor Galerius Valerius Maximinus; in the background Galerius dying—263*v.* Julianus Apostate wounded in battle— 270*r.* Radagais "roi des gothois" decapitated by Stilicho— 273*v.* Odoaker killed by Theodorich, King of the Ostrogoths— 277*r.* Battle between Britons and Romans; in the foreground King Arthur and his round table—281*r.* Rosamund, the Queen of the Lombards, having her husband murdered before her eyes—284*r.* *Mahomed, with a dove at his ear, preaching to the nations represented by two Saracens and four Europeans, behind them Mahomed's bull with the Koran between his horns;*

LOT 12—*continued.*

in the background Brunhold "royne de France" put to death —291*r*. Death of Gisulph—294*r*. Siege of Pavia by Charlemagne — 296*v*. Pope John VII having the nose of one Cardinal cut off and the right hand of another — 299*r*. "Belset roy des Persois" at table with his Barons; Diogenes, Emperor of Constantinople, his prisoner, lying at his feet— —300*v*. Andronicus, Emperor of Constantinople having Alexius thrown into the sea and his sister killed; in the background Andronicus blinded, put on an ass and hung— 303*r*. William III, King of Sicily, as prisoner before Henry VI, Emperor of Germany—304*v*. Henry VII, German Emperor, prisoner of his father Frederick II; in the background Henry VII killing himself—307*r*. Battle between Charles, King of Sicily and Konradin, German Emperor (*see plate VI*) —Philip IV of France having the Templar-Knights burnt— 314*v*. Gualterius, of Florence, assuming the government of the city—318*v*. Death of Phippote and her children on the pile at Naples.

In an article on the MSS. of the Duke of Hamilton (*Chronique des arts et de la curiosité*, 1882), the writer says:

> Parmi les magnifiques Manuscrits français et bourgignons du XII au XV siècle il faut citer en première ligore la Cité de Dieu de St. Augustin, écrite pour le roi Charles V et un *Bocace des cas des nobles hommes et femmes* de l'an 1409, tous les deux grands in f° et enrichis d'une infinité de miniatures les plus soignées.

The article of *The Times* (reproduced in *The Bibliographer*, 1882, December) says of this volume:

> Among the French Manuscripts, *les illustres malheureux de Jean Boccace* is specially remarkable both for the beauty of its execution and its perfect condition. It is enriched with 84 miniatures, 9 of which are of a large size, and the whole of them finished with consummate skill. This noble work is dated 1409.

See also: *Repertorium f. Kunstwissenschaft*, VII, 298.

LOT 13.

CHRONIQUES DE FRANCE (1286-1380), AVEC LES LIGNEEZ DE PLUSIEURS ROYS DE FRANCE ET COMME LUTESSE FUT NOMME PARIS ET GAULE FRANCE

MANUSCRIPT ON VELLUM, 238 LEAVES (13½ BY 9⅝ INCHES), 37 LINES TO A PAGE, ORNAMENTED WITH 440 INITIAL LETTERS FINELY ILLUMINATED IN GOLD AND COLOURS. AT THE BEGINNING A MINIATURE OF THE SIZE OF HALF A PAGE, EXECUTED IN COLOURS AND HEIGHTENED IN GOLD, REPRESENTING THE AUTHOR IN THE ACT OF DELIVERING HIS BOOK TO CHARLES VI OF FRANCE, WHO IS SITTING ON HIS THRONE SURROUNDED BY HIS COURTIERS. A FLORIATED BORDER ILLUMINATED IN GOLD AND COLOURS.

LOT 13—*continued.*

Leaf 2 to 8: "Cest la table des chappitres"—leaf 9 to 17: "Cy sensuiuent les ligneiz de plusieurs rois de france"—leaf 18: blank—leaf 19*r.*: "Ce sont les croniques des roys de france commencant au roy phëllippes qui regna lan mil CC quatre vingt et six fineez au cinquiesme roy Charles qui trespassa lan mil trois cents quatre vingt"—ends on leaf 238: "Deo gratias."

Bound in vellum *folio.* SÆC. XIV

*** *Hamilton, No.* 197. The Miniature is executed *by a French artist of the highest order.* It has the importance of a historical painting. "In the Initials are the arms of Johanna, daughter of King Charles VII, and (since 1450) the wife of John II, Duke of Bourbon. At the beginning a Miniature of half-page size, executed with artistic individuality and perfect taste, heightened with gold, and representing the Author, a monk, in the act of delivering his book to King Charles VII"—(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*). The text is a part of the *Chroniques de St. Denis.*

LOT 14.

HISTOIRE DU MONDE

MANUSCRIPT ON VELLUM (14½ BY 10½ INCHES), 228 LEAVES, BEAUTIFULLY WRITTEN IN BATARDE, DOUBLE COLUMNS, ORNAMENTED WITH 63 BORDERED INITIALS HISTORIATED WITH MINIATURES, AND 410 CAPITAL LETTERS, ALL FINELY ILLUMINATED EN GRISAILLE, GOLD AND COLOURS BY A FRENCH ARTIST.

Begins on leaf 3*r.* (leaf 1 and 2 blank): "Coument Herodes Antipas fist coper le chief Saint Jehan Baptiste et la souffrance notre Segnour"— ends on leaf 228*v.*: "Cil ot unfil qui ot non Josselins et ij filles. lune ot a non agnes qui premierement fut mariee a renaut del mares et puis lespousa li quens Amauris de Japhe."

Bound in brown morocco super extra, blind tooled, gilt edges, by C. Lewis *folio.* SÆC. XIII-XIV

*** *Hamilton, No.* 308. This volumes commences with Herodes Antipas, and then proceeds to describe the kingdoms of the Goths, Huns, Ostrogoths, Vandals, Bretaigne, King Arthur and his successors, William the Conqueror and his successors, the later Roman Empire, Charlemagne and his successors, Emperors of Germany, &c., and terminates in the middle of the XII Cent.

In the Initials of the last quarter of the volume are repre-

LOT 14—*continued.*

sented the deeds of French Nobles in the Holy Land. The early date of the volume is proved by the fact that scarlet is yet scarcely used in it.

The outlines are finely drawn with the pen, the flesh of the figures is painted white, with red dots on the cheeks and on the mouth. The hair is fair, sometimes blue, scarlet or purple; the shields of men in armour, green or crimson.

See Wattenbach, *Neues Archiv.* VIII, *p.* 339; and Seidlitz, *Repertorium f. Kunstwissenschaft,* VI, *p.* 266.

LOT 15.

ANTIPHONALE CUM NOTIS MUSICIS (CONTAINING 216 CHANTS)

MAGNIFICENT MANUSCRIPT ON VERY THICK VELLUM, 219 LEAVES, 24 BY 16 INCHES, IN IMMENSE LETTERS AND NOTES, GORGEOUSLY DECORATED WITH 5 LARGE INITIALS OF THE SIZE OF HALF A PAGE, REPRESENTING BIBLICAL SCENES, 45 INITIALS OF THE SIZE OF A QUARTER OF A PAGE, HISTORIATED WITH PORTRAITS OF THE PROPHETS, ETC., (MEASURING 6 BY 5 INCHES), AND WITH 532 FLORIATED INITIAL LETTERS BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS BY A FIRST-RATE ITALIAN MINIATOR

Bound in oak boards, protected by brass cornērs and centres

imp. folio. SÆC. XV

*** *Hamilton, No.* 29. The five large initials represent—*leaf* 1*v.* (full page size): The Resurrection of Christ, with the holy Virgins at the grave, surrounded by a magnificent floriated border on a ground of gold, historiated with angels playing the lute, child praying, two heads of saints, a knight in armour, and three figures of Christ blessing kneeling figures —*leaf* 50*r.* The Ascension of Christ—*leaf* 65*v.* The Descent of the Holy Ghost—*leaf* 96*v.* Lord's Supper and Communion Service—*leaf* 100*v.* The Holy Trinity, and the three angels appearing before Abraham. Most interesting is the initial of leaf 96*r.* left uncompleted. It exhibits the artist's graceful and elegant outlines drawn with the pen, and the preparation of the ground with wax for the application of gold. The solid ground of gold is applied to a very great extent in these paintings, the colours are light, and most remarkable is the ability of the artist in giving a full expression to the faces. The men's faces, especially, are of the greatest dignity. *Many characteristics lead, according to Dr. v. Seidlitz, to the conclusion that the artist must be a younger contemporary of Fiesole.*—(See W. v. Seidlitz, *Repertorium f. Kunstwissenschaft, p.* VII, 78, 79.)

Lot 16.

CESARIS COMMENTARII

Beautiful Manuscript on vellum, 132 leaves (13¼ by 10 inches), 40 lines to a page, first page ornamented with exquisite border, in which are delineated children, birds (including peacock), hares, griffin, vases of fruit, &c., painted by Girolamo da i Libri, and decorated with 15 bordered initials (the first historiated with an equestrian knight, representing Cæsar in full armour on a gray horse in midst of a landscape), finely illuminated in gold and colours.

Begins on leaf 1*r.*: Caii Julii Caesaris Commentariorum Belli Gallici Liber Primus Incipit (in red ink). Ends on leaf 132*v.*: "Quarum laudibus et virtute" (end of bellum hispaniense).

Bound in red morocco extra, gilt edges, with the arms of the Duke of Hamilton in gold on sides *folio.* Sæc. xv

*** *Hamilton, No.* 126. The text of this MS. is most elegantly written on very thin and fine Italian vellum.—(*cf. Repertorium f. Kunstwissenschaft,* VII, 82).

Lot 17.

VEGETIUS DE RE MILITARI

Manuscript on vellum, 116 leaves, 21 lines on a page (5⅛ by 3½ inches) by a French Scribe, ornamented with 5 floriated borders (the first with the Gradenigo Arms emblazoned), and 5 most elegant Miniatures.

Collation: *leaf* 1*r.* "Flauij uegetij Renati epithoma institutorum rei militaris de commentarijs augusti traiani." Table of contents—*leaf* 2*r.* "Prologus libri primi"—*leaf* 116*r.* "Flauij uegetij Renati Comitis Epithoma de Re militari Explicit."

Bound in brown morocco extra, ornamented with variegated leathers and gold tooling, gilt edges 8*vo.* Sæc. xv

*** *Hamilton, No.* 653. The initials are painted in silver on a blue or red ground with golden ornaments, foliage, caricatures and animals. The five paintings, which fill each a full third of a page, depict military scenes in hilly landscapes, the green of the trees being heightened by gold: a Tournament—Knights in armour of the XVth Century—A Battle—The Siege of a town with Cannons—A Naval Fight. This Manuscript is most interesting and valuable from the fact, that the Text and the Initials are of undoubted Italian origin, whilst the Miniatures remind one rather of the Flemish style. *It is probably written and painted at Venice under the influence of the Flemish School.*—(See W. v. Seidlitz in the *Repertorium f. Kunstwissenschaft,* VII.)

Lot 18.

DUCALE OF DOGE AGOSTINO BARBADIGO, APPOINTING PIETRO CAPELLO PODESTA OF VICENZA, DATED 6 OCTOBER 1496, VENICE

Manuscript on vellum, 30 leaves, 24 lines on a page. At the beginning a border of delicately coloured ornaments of foliage, on a blue, violet and green ground, with figures in small compartments, the Capello Arms forming the bottom compartment, by a Venetian Artist

*** *Hamilton, No.* 220. The text begins on *leaf* 2*r.* Nos Augustinus Barbadigo dei gratia dux Venetiarum et caetera (in letters of gold). Committimus tibi Nobili Viro (violet). Petro Capello (gold) dilecto Civi et fideli nostro, quod ne nostro mandato uadas, et sis potestas Ciuitatis nostræ Vincentiae per unum annum (in black ink as all the rest).—(See *Repertorium f. Kunstwissenschaft,* VII, 83.)

Bound in old Venetian morocco, ornamented with gold tooling, gilt edges 4*to.* Sæc. xv (1496)

Lot 19.

DUCALE OF AUGUSTINO BARBADICO, APPOINTING GIOVANNI CAPELLO PROCURATOR OF THE CHURCH OF ST. MARC THE EVANGELIST

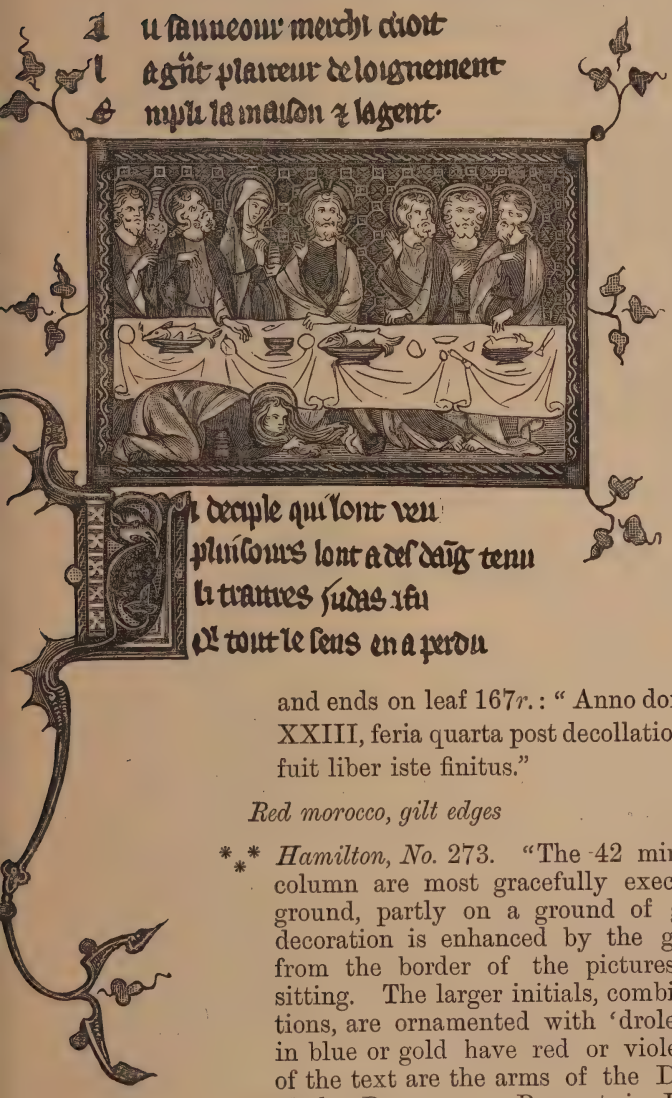
Official Manuscript on vellum (10¼ by 7¾ inches), 32 leaves, 24 lines on a page, ornamented with beautiful border, Arms of Capello and two Initial Letters, historiated with Figures of Saints finely illuminated in gold and colours (from Designs by Titian), and also decorated with Capitals in gold and colours alternately Sæc. xv

Bound in old Venetian morocco, blind tooling, with brass bosses and corners

*** *Hamilton, No.* 219. Begins on *leaf* 7*r.*: "Nos augustinus barbadico dei gratia dux uenetiarum et caet. Committimus tibi nobili uiro cl. Joanni Capello procuratori ecclesie nostre sancti Marci apostoli et euangeliste patroni et uexiliferi nostri." The text is written in red and black ink and ends on *leaf* 30*v.*—(See *also Repertorium f. Kunstwissenschaft,* Vol. VII, 84.)

LOT 20.

GENEALOGIE DE LA SAINTEVIERGE (EN VERS), ET LIVRES APELLES TRESORS (EN PROSE)


A u ſauueour merchi dïou
l agñt plaiseur de loignement
& nyu la maiſon z lagent
I deaple qui lont veu
pluſeurs lont a del daīg tenu
li traītres ſudas iſcu
& tout le ſeus en a perdu

BEAUTIFUL MANUSCRIPT ON VELLUM ($11\frac{3}{8}$ BY $8\frac{1}{4}$ INCHES), 167 LEAVES WRITTEN IN DOUBLE COLUMNS IN THE YEAR 1323, AND ORNAMENTED WITH 42 MINIATURES, 85 HISTORIATED INITIALS, AND NUMEROUS CAPITALS IN GOLD FINELY EXECUTED BY A NORMAN ARTIST

Begins on leaf 2*r*: "Dieu qui le monde q mencha et chiel et terre nos fourma." The poem "Généalogie de la sainte Vierge," ends on leaf 74*r*. "Chi faut li bestiaues dou sermon." The prose work (tresors) begins on the same page: "Chi commence li livres q'est apelles tresors," and ends on leaf 167*r*.: "Anno domini millesimo trissentisimo XXIII, feria quarta post decollationem sancti johannis baptiste fuit liber iste finitus."

Red morocco, gilt edges 4*to.* SÆC. XIV (1323)

*** *Hamilton, No.* 273. "The 42 miniatures of the breadth of a column are most gracefully executed, partly on a diapered ground, partly on a ground of gold. The richness of the decoration is enhanced by the golden leaves, which spread from the border of the pictures, and on which birds are sitting. The larger initials, combined with some representations, are ornamented with 'droleries.' The smaller initials in blue or gold have red or violet scrolls. On the first leaf of the text are the arms of the De Vianden family, a branch of the Barons van Rumpst in Flanders." (Seidlitz in the *Repertorium f. Kunstwissenschaft,* VI, 267).

Lot 21.

SAINT-GELAIS (OCTAVIEN DE, Bishop of Angouleme at the time of Charles VIII) POESIES

Manuscript on vellum, 140 leaves (9¾ by 6½ inches), ornamented with a beautiful painting of the author seated in his library in the act of composing, with arms of Bethune painted below

Bound in red morocco, gilt edges, by Derome 4*to.* Sæc. xv

*** *Hamilton, No.* 586. Begins on leaf 1r.: "Ainsi que ie stoye a mon accoustume office embesougne employant mon sens et ma sollicitude a la cougnoissance parfonde deschoses." On the fly-leaf at the end of the volume there is a table of contents by a later hand, from which we quote the following items:

Complainte sur la prise d'arras par les espagnols.
Complainte de la justice de la paix sur les desordres de France après le mort de Louis XI.
Complainte sur la maladie d'Anne de Bretaigne.
Rejouissance sur la paix entre l'Espagne, la France, l'Allemagne, l'Angleterre
Complainte sur la mort de Charles Huictiesme.
Dialogue d'un courtisant et d'un voisain sur la miserable condition d'une courtisane.
Rejouissance sur la delivrance de Louis d'Orleans.
Poeme panegyrique au Roy Charles Huictiesme.

Lot 22.

CHARTIER ALAIN, LE QUADRILOQUE ET POESIES

Fine Manuscript on vellum, 132 leaves (11⅛ by 7¼ inches), 34 lines to a page, ornamented with 8 miniatures, filling mostly half of a page, 10 floriated borders, and numerous initial letters, all finely illuminated in gold and colours, by a French artist

Begins on leaf 1*r.*: "A la tres haulte et excellente mayeste des princes a la tres honnoree magnificense des nobles circonspection des cleres et bonne industrie du peuple françois. Allain chartier humble secretaire du roy." . . . . Leaf 32*r.*: "Explicit quadrilogus"—leaf 33*r.*: Beginning of the poesies: "Tres hault, tres noble, tres puissant, tres redoubte Prince Louys." End on leaf 132*v.*: "Explicit."

Bound in russia extra *folio.* Sæc. xv

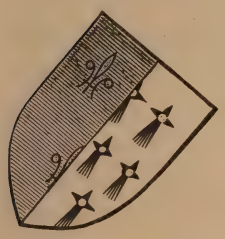
*** *Hamilton, No.* 145. "The first miniature represents the author kneeling before King Charles VII, the last one the same presenting his work to the Dauphin (Louis XI). The execution of the paintings and of the ornaments is in the

LOT 22—*continued.*

finest French style. "The Dauphin (born 1423) is depicted as a youth. Therefore the MS. might have been written about 1440, A.D."—(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VII, 88). The text is certainly the most valuable of all the existing MSS. of this author, as it is of the time of Alain Chartier, and is, no doubt, the identical volume presented to King Charles VII by the author.

LOT 23.

RADEGONDE. VIE ET LEGENDE DE MADAME SAINCTTE RADEGONDE (✝13 AUG. 587) FILLE DU ROY DE THORINGUE ET ÉPOUSE DU ROY CLOTHAIRE PREMIER DE CE NOM EXTRAITE TANT DES LEGENDES COMPOSEES PAR MONSEIGNEUR SAINCT FORTUNE EVESQUE DE POICTIERS ET BAUDOUYNE RELIGIEUSE ET SERVANTE DE LA DITE DAME QUE DE VINCENT HISTORIAL ET GRANS CHRONICQUES DE FRANCE (EN PROSE ET EN VERS). FOLLOWED BY OFFICIUM BEATISSIMAE RADEGUNDIS, AND: DEUX MIRACLES.



MANUSCRIPT ON VELLUM, 66 LEAVES (10½ BY 7 INCHES), ORNAMENTED WITH 11 BEAUTIFUL MINIATURE PAINTINGS, EXECUTED IN VIVID COLOURS, HEIGHTENED WITH GOLD, ELEGANT BORDERS HISTORIATED, WITH THE ROYAL ARMS OF FRANCE AND INITIAL LETTERS, FINELY ILLUMINATED IN GOLD AND COLOURS

The text begins on leaf 2*r.* with the following epistre dedicatoire:

"Prince puissant Triumphant en vittoire
Et president ou royal auditoire
De priamus regnant sur les gauloys
Tres chrestien de leglise adiutoire
Dont vos vertuz vous monstrent meritoire
Destre nomme le pere de nos loix
Non pourneant on vous dit de valoys
Vaillant sur tous plus que je ne puis descripre
* * * * *
Vostre ouurage fut si bien conduyt
El ordonne par tous voz cheuetains
Que avous auez par bataille reduyt
"Ytaliens lombars napolitains."

Bound in blue morocco extra, gilt edges, by Simier

folio. SÆC. XV

*** *Hamilton, No.* 559. From the verses cited above we infer that

LOT 23—*continued.*

this volume was written for Louis XII, King of France, who was, prior to his accession to the throne, Louis Duc d'Orleans et de Valois. This is, moreover, plainly proved by the combined arms of Louis XII and his wife, Anne de Bretagne, being painted in the border of leaf 2*r*. The arms of Anne de Bretagne are repeated on the last miniature (compare Lacroix Louis XII, *Paris*, 1882, *page* 97). On the *verso* of the first leaf a full-page miniature, representing Christ on the Cross, adored by King Louis XII, as dauphin, behind him Saint Radegundis. At the beginning of the text a border containing the arms of Louis XII and Anne de Bretagne, of the Dauphin, and of the R. House of France. Eight miniatures (size of two-thirds of a page) represent the Lives of Saints. The last beautiful miniature represents King Louis XII, with his wife, Anne de Bretagne (whose arms are in the borders), kneeling and praying before the Holy Virgin; behind them Saint Radegundis. On the first leaf *r.*: "ex dono ducasse sacerd. oratorii." On the verso of the same leaf (below the first miniature: "ex libris P. B. de la Haye." See also, on fly-leaf of paper, Mr. Beckford's curious quotations from this work.

(*cf. Repertorium f. Kunstwissenschaft*, VII, 301).

LOT 24.

MARIANI DE VULTERRA, MONACHI CARTHUSIENSIS CARMINA (CONTRA POETISTAS, EPTALOGI NOSTRI SALVATORIS IN CRUCE LIBRI VII, CONTRA DEFENSOREM POETISTARUM, POEMATA SACRA) . . . At the end of the 7th Book of the Heptalogus: "compilatus ab A.D. 1427 ad 1430, correctus 1438 in qua correctione addidit auctor versuum dua milia vel circa."

BEAUTIFUL MANUSCRIPT ON VELLUM, 346 LEAVES (11¼ BY 8 INCHES), 31 LINES TO A PAGE, ORNAMENTED WITH TWO FLORIATED BORDERS (INCLOSING THE WORDS HUNC DUM CERNO TUAM AND JESU CRUCIFIXE FIGURAM IN LETTERS OF GOLD ON COLOURED GROUNDS, THE INITIAL H EXQUISITELY ILLUMINATED AND HISTORIATED WITH THE PORTRAIT OF THE AUTHOR PRAYING TO CHRIST ON THE CROSS) AND DECORATED WITH 67 GRACEFULLY FLORIATED INITIALS, FINELY ILLUMINATED IN GOLD AND COLOURS. BY AN ITALIAN ARTIST

The text begins on leaf 1: "Omnipotens dominus cupientes scire fideles." Ends on leaf 345*r*: "Gracia nunc faciat. faciat sed gloria tandem, Amen."

Bound in pigskin, gilt edges, by C. Lewis SÆC. XV

*** *Hamilton, No.* 428.—(See W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VII, 78.)

Lot 25.

LE LIVRE DE L'ORDRE DE CHEVALERIE

Manuscript on vellum, 69 leaves (5¼ by 4 inches), 20 lines to a page, ornamented with 2 elegant Miniatures, floriated borders, Initial letters and capitals, all finely illuminated in gold and colours.

The text begins on *leaf* 3*r.*: "Cy commence le liure de lordre de Cheualerie" (in red ink), and ends on *leaf* 68*r.*: "Cy fine le liure nomme lordre de cheualerie." On *leaf* 1 and 2 (blank) an autograph declaration by Vicomte Claude de la Riviere of his marriage with Catherine de Roucy, signed, and on *leaf* 69 (blank) memoranda of the births of his children.

Bound in old green silk, gilt edges 8*vo.* Sæc. xv

*** *Hamilton, No.* 469. The two Miniatures are each the size of nearly a full page, and are of the most superb execution in *the best French style.* The one represents the author dedicating his book to Charles VII (portrait); the other, King Charles VII creating a Knight. The gracefully floriated borders contain flowers of vivid colours. The larger initials are blue on a ground of gold, with red and blue leaves in the interior (a style characteristic of the second and third quarter of the fifteenth century).—(See W. v. Seidlitz, *Repertorium f. Kunstwissenschaft* VII, 88.) *This is the famous original from which Caxton translated and printed the "Ordre of Chyvalery."*

Lot 26.

EMPEREURS DE ROME ET DALMAIGNE PAR ORDRE. DE TULLES CESAR JUSQUES FREDERICH III; LES PAPES DE ROMME DE SAINT PIERRE JUSQUES ALEXANDRE VI; ET LES ROYS DE FRANCE DEPUIS PHARAMON JUSQUES LOYS D'ORLEANS (1497).

Manuscript on vellum, 98 leaves (8½ by 5¾ inches), 27 lines to a page, beautifully written with intitulations in gold and numerous capitals in colours and gold, and ornamented with 3 beautiful Miniature Paintings of two-thirds the size of a page each, within elaborate borders, and arms of owner. By a French artist.

LOT 26—*continued.*

Collation: *leaf* 1 blank—*leaf* 2 to 12 Index—*leaf* 13 blank—*leaf* 14 Preface of the Author: "Pour mieulx entendre et sauoir" . . . *leaf* 15 begins the text: "Sensuiuent les empereurs de Romme et dalmaigne."—Ends on *leaf* 98: "Loys dorleans filz de Charles duc dorleans descendu de pere a filz du roy Charles le quint fut roy lan mil CCCCIIII^{xx}XVII et regne a present."

Bound in red morocco, gilt edges, by Derome 4to. SÆC. XV (1498)

*** *Hamilton, No.* 229. The three paintings represent: Julius Cæsar, in full imperial state sitting on his throne; on the wall of the room, the inscription: JULIUS CESAR EMPEREUR DE ROME—the Apostle Peter in pontifical state sitting on the throne, on the latter the inscription: SANCTE PETRE ORA PRO NOBIS—the Coronation of the King Pharamond; on the wall the inscription: LE COURONNEM DV ROY PHARAM—(*Repertorium f. Kunstwissenschaft,* VII, 299, 300).

LOT 27.

GRACE DE LA VIGNE, ROMANTZ DES OISEAUX (EN VERS

BEAUTIFUL MANUSCRIPT ON VELLUM (15¾ BY 11 INCHES), 76 LEAVES, WRITTEN IN DOUBLE COLUMNS.

Begins on fol. 1*r.*: "Entens cy: tu qui veulx sauoir des faulcons: et les veulx auoir Bons haustams et bien entashiez"—ends on leaf 75*v.*: "Que dieu lui pardoit ses deffault Car nill amachées et oyseaux. Explicit."

Within a most graceful border, containing alternately stripes and rectangular compartments on ground of gold or dark-coloured ground, floriated in gold and blue with flowers and fruit; there is *an exquisite Miniature of the Author* (half the size of a page) presenting his work to the Duke René II of Lorraine († 1508); below, *the Coat of Arms of the Duke* in the form in which the Duke wore it as Count of Vaüdemont (before 1470). This leads to the conclusion that the Manuscript must have been written before that date.

French Artist, SÆC. XV

Bound in olive morocco extra, gilt edges, by Padeloup *folio*

*** *Hamilton, No.* 392—(*Repertorium f. Kunstwissenschaft, vol.* VII, *p.* 300).

Lot 28.

BREVIARIUM ROMANUM CUM CALENDARIO

Manuscript on vellum, in 2 volumes, 246 and 261 leaves ($7\frac{1}{4}$ by $5\frac{1}{4}$ inches), written in double columns of 24 lines by a German Scribe, and ornamented with 39 elegant borders in which are delineated numerous coats of arms, birds, beasts, flowers, fruit, figures of saints, a knight in armour, &c. Numerous Initials finely illuminated in gold and colours (34 historiated with elegant Miniatures), and an immense number of Capitals, many executed in gold, etc.

On the fly-leaf of vol. I is the following inscription: "Anno domini 1551 februarij 7 hanc partem breviarij aestivalem vna cum altera parti hiemali, illustris et generosus dominus, *Georgius a Witgenstein*, maioris ecclesiae Coloniensis decanus, etc. per dominum et magistrum Joannem Betgyn Ewsechensem suum capellanum dono dedit huic nro Conventui sancti *Maximinj in Colonia*, quas quidem partes non minores . . . aureis conscribi et inluminari fecit . . . illustrissimus archiepiscopus et elector imperii, dn *Hermannus ab Hassia*."

Bound in velvet, gilt edges, silver clasps 2 *vol.* 8*vo.* Sæc. xv (1480)

*** *Hamilton, No.* 121. This Manuscript is highly interesting for the caligraphic skill and independent taste with which it is written and painted. The paintings illustrate scenes of the New Testament in brilliant light colours, but in a somewhat conventional style. The coats of arms are those of German princes. Remarkable for the special care with which they are painted are those of the *Elector of Cologne* and the *Landgrave Hermann of Hesse*, both at the beginning and at the end of the summer part of the Calendar. The painter is evidently a *Cologne artist*,

Besonders in Hinsicht auf die geschmackvolle kalligraphische Ausstattung interessant. Die grössern Initialen auf Goldgrund und im Innern mit sehr präcis ausgeführtem Blattwerk belegt. Die Darstellungen, zumeist dem Neuen Testament entnommen, sind augslicht, fast ohne Modellirung, in zienstlich blassen farben ausgeführt . . . . . In die Einfassungen sind eine Menge Wappen deutscher Fürsten, offenbar nur als schmückende Zuthaten, eingelassen; doch kann aus der abweichenden Art, wie am Anfang und am Ende des Sommertheils das Wappen des im Jahre 1473 zum Kurfürsten von Kölnerwählten Landgrafen Hermann von Hessen († 1508) angebracht ist, geschlossen werden, dass die Handschrift ursprünglich für ihn angefertigt worden.—(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft, vol.* VII, *p.* 305, 306).

From the above inscription we see that this is actually the case.

Lot 29.

DANTE ALIGHIERI. THE FIRST SEVEN CANTOS OF THE PARADISE. FRENCH TRANSLATION BY FRANCOIS BERGAIGNE

Begins: Ceste la troisieme Partie
De la Comedie de Dantes
Qui de bon sens n'est departie
Ains par questions evidentes
Donne a cognoistre en ses beaux dits
Les joyes qui sont permanantes
Et se intitulle Paradis.

MANUSCRIPT, BEAUTIFULLY WRITTEN ON EXCEEDINGLY FINE VELLUM, 55 LEAVES (8 BY 5½ INCHES), 26 LINES ON A PAGE, WITH THE ARMS OF ADMIRAL GUILL. GOUFFIER NOMMÉ BONNIVET, ONE OF THE MOST INFLUENTIAL PERSONAGES AT THE COURT OF FRANCIS I. AND WITH SEVEN FULL-SIZE MINIATURE PAINTINGS, ONE TO EACH CANTO IN VIVID COLOURS, HEIGHTENED WITH GOLD, WITH MOST ELEGANT BORDERS IN RENAISSANCE STYLE, AFTER THE MANNER OF HARDOUYN'S ORNAMENTS, BY A FRENCH ARTIST

Bound in red morocco, gilt edges, by Derome

4*to*. *Beginning of* SÆC. XVI

*** *Hamilton, No.* 208. The paintings represent—1. Dante and Beatrice in the sphere of fire—2. The sphere of the moon; below, Dante entering the unknown region—3. The souls of those who have not completely fulfilled their pledge, kneeling naked in heaven, below, Constanza, the wife of Frederick II, torn out of a monastery by soldiers—4. Similar representation, with the inscription: Palerme—5. Sphere of Mercury; Dante holds the two keys which open heart and heaven; below, a Jewish altar, with Jephthah and Iphigenia —6. In the sky, Mercury; below, Justinian leaving Rome with his Army to take up his residence at Byzanz—7. In the sky, Mars and kneeling souls; below, the fall and the salvation of man.—(See W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VII, 302)

Lot 30.

MISSALE SECUNDUM USUM FRATRUM ORDINIS BEATAE DEI GENITRICIS MARIAE DE MONTE CARMELI. CUM CALENDARIO

Splendid Manuscript on vellum, 274 leaves (15 by 10½ inches), 32 lines to a page, in double columns, written for the use of Duke Francis I of Bretagne (born 1414, + 1450), probably on the occasion of his wedding in 1441, with Isabel, the daughter of James I, King of Scotland, gorgeously ornamented with 27 miniatures of the size of one third of a page (4¾ by 6¼ inches), 15 small miniatures, 2926 capital letters, illuminated in gold and colours, of which 26 are beautifully historiated, 284 elegantly floriated borders, and two large paintings, representing the Crucifixion, and the Almighty surrounded by Angels, with the four evangelists at the corners

Collation: leaves 1 to 6 contain the calendarium. The text begins on leaf 7*r.*: "Incipit missale secundum usum fratrum ordinis beatae dei genitricis Marie de Monte Carmeli. – In the border of leaf 7 are painted twice the arms of Brittany, which are repeated on most subsequent borders throughout the volume. Ends on leaf 274*r.*: "Tu es sacerdos in eternum secundum ordinem Melchisedech"

Bound in blue morocco, silk linings, gilt edges, by Bozerian

folio. Sæc. xv

*** *Hamilton, No.* 445. "The miniature paintings at the beginning and in the middle of the work represent, throughout, the Dukes and Duchesses of Brittany. In the first three: John V (1364-99) with his first wife, Maria, daughter of Henry III of England, and with his third wife; then John VI (1389-1442); in the last one Francis I with his first and second wife, together with their families, who are recommended, by patrons, to the mercy of the Holy Virgin, and who show themselves thankful by the donation of rich treasures to the Carmelites. One of the Dukes—Francis I—is himself weighed in his chapel with the golden treasures of his donations (leaf 121*r.*) The second part of the volume is mostly filled with representations of the life of Christ and of Mary, in two somewhat different styles. The first are remarkable for the delicacy and minuteness of detail, whilst the later ones excel

LOT 30—*continued.*

by a more powerful, simple, and naïve execution. "To the same, somewhat later, hand may be ascribed the two representations of full-page size (leaf 103*r.* and 104*r.*): Christ on the cross, and God the Almighty on a throne. With the help of the portraits contained in its borders of Duke Francis II and his wife (married 1471, died 1487), and of his brother, created Cardinal in the year 1476, we are in a position to fix the date of these two pictures between 1476 and 1487."—(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VII, *p.* 296, 297.)

Altogether a most magnificent volume, of great beauty and of historical interest.

LOT 31.

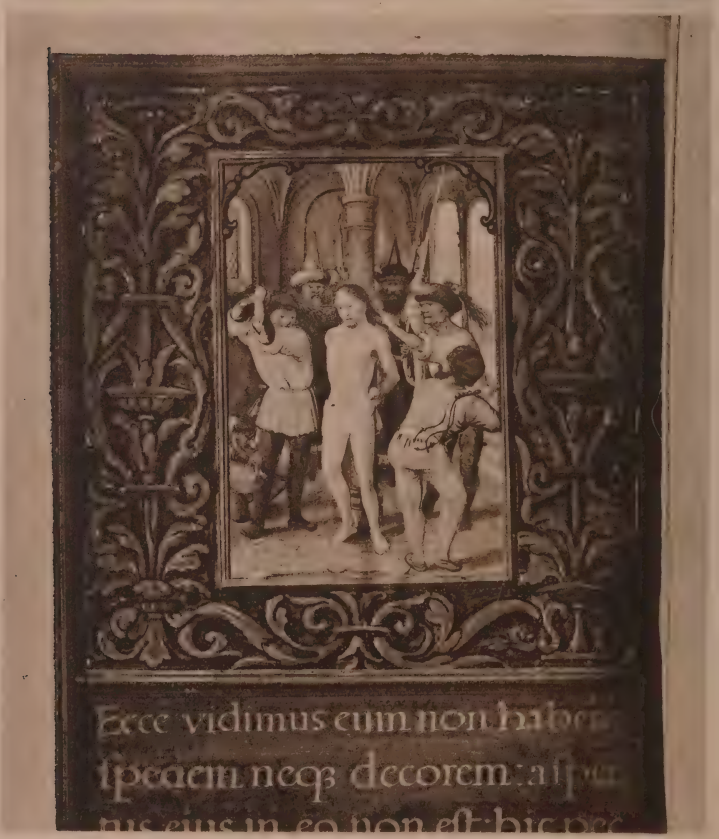
CASTELLIN, GEORGE, HYMPNES, LOUANGES ET CANTICQUES DITZ GEORGINES (EN VERS).

FINE MANUSCRIPT ON VELLUM, 32 LEAVES (8¾ BY 5¼ INCHES), 25 LINES TO A PAGE, ORNAMENTED WITH 3 ELEGANT MINIATURES WITHIN 3 ORNAMENTAL BORDERS REPRESENTING BIRDS, FLOWERS AND FRUIT, EACH WITH MOTTO "ESPOIR ME NUYT," AND NUMEROUS CAPITAL LETTERS, ALL FINELY ILLUMINATED IN GOLD AND COLOURS. BY A FRENCH ARTIST.

Collation: *leaf* 1*r.* "Cy commence vng dittier contemplatif et fort deuot compile par George Castellin sur le salut angelique Aue Maria" (in red)—*leaf* 21 *v.* "Cy finent les hympnes louanges et canticques ditz Georgines de George Castellin Acteur et composeur dicelles en lonneur de la glorieuse et sacree vierge et mere du doulx Jhesus marie. Et furent escriptes a rethel 1494 (in red). Sapov qui en taste (in blue). Volabo et requiescam"—*leaf* 22 *v.* "Sensuyt vne description de douze dames desquelles la premiere est science"—*leaf* 32*r.* ends: "Sapov qui en taste."

Bound in blue morocco, gilt edges, by C. Lewis, with arms of P. A. Hanrott in gold on sides SÆC. XV (1497)

*** *Hamilton, No.* 137. The Miniatures fill two-thirds of a page each and represent: (1) the Conception of the Virgin Mary; (2) the Author in his study writing, with Virgin and Child appearing to him; and (3) the "douze Dames" (Science, Eloquence, Profundité, Gravité de sens, Richesse de sens, etc.). At end of the Hympnes they are stated as "Escriptes à Rethel, 1497." This volume belonged according to an inscription on the last leaf to C. Picard, 1769.—(See also *Repertorium f. Kunstwissenschaft*, VII, 299.)



Lot 32.

Lot 32.

OFFICIUM BEATÆ MARIÆ VIRGINIS, SECUNDUM CONSUETUDINEM ROMANÆ CURIÆ, CUM CALENDARIO.

Magnificent Manuscript on Vellum, 134 leaves (6½ by 4¼ inches), 24 lines to a page, superbly written and ornamented for the wife of Emperor Charles V by the famous Flemish Artist, Gerard David, with 17 exquisite bordered Miniatures, 30 beautiful initial letters and 1050 elegant capitals, all finely illuminated in gold and colours, and also decorated with 28 Prayers written in letters of gold on purple, red and blue grounds, and having the Imperial Arms finely emblazoned under the first and fifth Miniature.

Bound in green morocco extra, gilt edges, by Derome le Jeune with his ticket 8*vo.* Sæc. xvi, *cir.* 1520 a.d.

See Plate VII.

*** *Hamilton, No.* 461. The Miniatures represent: 1. Christ as Salvator mundi. Below are the imperial arms of Charles V and his wife Isabella of Portugal—2. Christ on the Cross—3. The Descent of the Holy Ghost—4. The Meeting of Joachim and Anne—5. The Angelical Annunciation—6. The Visitation; in the border below the imperial arms—7. The Nativity—8. The Circumcision—9. The Presentation in the Temple—10. Christ in the Garden of Olives—11. The Martyrdom of Christ—12. Another Picture on the same subject—13. The Coronation of the Holy Virgin—14. Christ bearing the Cross—15. The Death of Mary—16. The Resurrection—17. The Descent of the Holy Ghost.

The first and the fourth Miniatures are by an inferior hand, whilst all the others are the work of the celebrated Flemish Painter, Gerard David. These 15 paintings of this master have probably replaced older and inferior ones. There can be no doubt that this volume is, as regards miniature art, one of the finest in existence. *After having most carefully compared it with those splendid miniatures, which are specially exhibited under glass, on account of their extreme beauty, at the Royal Library of Brussels, and which are painted by the artist of the Breviary Grimani at Venice (whether it be Gerard David or another), we are in a position to state with absolute certainty* that our Manuscript is painted by the same famous artist.

"With the exception of two pictures (Christ on *leaf* 10, and the Meeting of Joachim and Anne on *leaf* 28, which are by an inferior hand) these Miniatures are the work of a Flemish artist of the first order. They fully equal the very best contemporary oil paintings; in fact, the difference between these

LOT 32—*continued.*

two branches of painting is here totally eclipsed. The depth and power of colouring (Tiefe und Leuchtkraft der Färbung) needs only a modest application of gold to heighten the effect. By the spirited interpretation (in the picture of the Crowning of Christ a design of Schongauer has been used), as well as the originality of some of the compositions, this horarium is raised to a very high rank. The peculiar Flemish faces, the soft and perfect modeling, the drapery (die Faltengebung), with the numerous almost rectangular folds, the graceful landscapes, as well as the masterly treatment of interiors, in many cases, too, the choice of colours (especially of a light-crimson most brilliant in its shades) point to *Gerard David*, who was, in a most convincing manner, identified by *James Weale* with that "Gherardo," who took so prominent a part in the ornamentation of the famous breviary Grimani. This work is fully worthy of him, and there only remains the question, how that artist could have accomplished so much work both as painter and as minaturist—(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VIII, 105).

LOT 33.

DIODORUS SICULUS. DIODORE SICILIEN LES TROIS PREMIERS LIVRES DES ANTIQUITEZ DEGIPTE ETHIOPIE ET AUTRES PAYS DASIE ET DAFFRIQUE TRANSLATEZ DE LATIN EN FRANCOYS PAR MAISTRE ANTHOINE MACAULT, NOTAIRE SECRETAIRE ET VALET DE CHAMBRE ORDINAIRE DU ROY.

MAGNIFICENT MANUSCRIPT ON VELLUM, 173 LEAVES ($11\frac{3}{8}$ BY $7\frac{7}{8}$ INCHES), FROM THE LIBRARY OF FRANCIS I, KING OF FRANCE, AT WHOSE COMMAND IT WAS EXECUTED BY GEOFROY TORY, THE FAMOUS FRENCH MINIATOR, ENGRAVER AND ROYAL PRINTER.

The text begins on leaf 10*r.*: "Proheme de laucteur. A bon droict et grandemant sont tenus les humains Rendre graces aux vrays historiographes," . . . and ends on leaf 173: "Fin du troisiesme liure des quarente de Diodore Sicilien." The nine preliminary leaves contain the title-page written in letters of gold, "la table des chapitres;" and "Le prologue du translateur."

It is richly ornamented with Capitals and other decorations worked in gold and colours. Prefixed to the History is *a most superb painting (full size of a page) of King Francis I* seated

Plate VIII.

Lot 33.

LOT 33—*continued.*

under a canopy, powdered with fleur-de-lys, surrounded by his courtiers, *his three sons* (the dauphin Francis, Henry afterwards Henry II and Charles Duke of Orleans) dressed in rich habits, standing in the foreground, listening to Macault reading his translation, a greyhound watching the finger of Duke Charles, and a marmozet sitting on a table near the king's left hand, being prominent features in the group. In addition to this exquisite illumination, the volume is enriched with 58 large Initial Letters, finely illuminated in gold and colours, with peculiar delicacy and historiated with 41 elegant Miniatures, including the translator's portrait in his study occurrences described in the book, views, fleur-de-lis of France, flowers, fruit, birds, &c. &c.

In the original morocco binding, gilt edges, the back stamped with crowned F, and the sides ornamented with fleur-de-lis and initial letter F, having inscribed on obverse and reverse of cover in golden capitals.

DIODO	AUROY
RE	FRAN
SI	COYS
CILIEN	PREMIER

folio. SÆC. XVI (*circa* 1530)

See Plate VIII.

Hamilton, No. 212. M. Auguste Bernard, in his book: "Geofroy Tory," 2 Edition, Paris, 1865, has conclusively proved that this splendid MS. was painted and written by Geofroy Tory. After enumerating the only two MSS. hitherto known (*Les Commentaires de César*, 3 vols., and *Les Triomphes de Petrarque*) as containing paintings of this artist, he continues on page 192:

Outre ces deux ouvrages, que le nom et le faire de l'artiste me paraissent permettre d'attribuer à Tory, j'en citerai ici quelques autres d'une exécution plus tardive, dont diverses circonstances permettent également de lui attribuer les miniatures. Le premier est une traduction des trois premiers livres de Diodore de Sicile par Antoine Macault. Ce magnifique manuscrit, qui se trouvait en 1810 dans la bibliothèque de M. Firmin Didot père, est aujourd'hui enfoui dans l'un des cabinets d'Angleterre. . . Rien n'y rappelle Tory, à la vérité, mais le genre de la peinture et celui de la gravure (car ce livre a été imprimé pas la veuve de Tory en 1535) ne laissent pas de doute à cet égard.

On page 219 of the same book M. Bernard reproduces the description from the Catalogue of M. Didot père, from which we quote the following passages:

"Superbe manuscrit sur velin, présenté à François I^er^ contenant 173 feuillets de 30 lignes à la page. Il est orné de miniatures et d'un grand nombre de lettres initiales peintes avec le plus grand soin."

"La première miniature représente François I^re^ etc. Cette peinture, d'un grand fini dans l'exécution, a le mérite d'offrir les traits de plusieurs

LOT 33—*continued.*

grands hommes de ce temps. Toutes les pages où commencent les chapitres sont encadrées dans des filets d'or et d'outremer. Les lettres initiales ont 19 lignes de haut sur 12 de large. Plus de 50 de ces initiales offrent la peinture de l'objet principal de chaque chapitre. Le troisième livre surtout présente, à commencer de la page 130 une suite de *petites miniatures d'une perfection admirable et de la plus grande exactitude de formes.* Ce manuscrit a le mérite d'être de la plus belle conservation." M. Bernard supplements this notice by the following information : "Ce livre fut adjugé [en 1810] à M. Brunet, l'auteur du Manuel du Libraire, au prix de 1476 francs pour William Beckford, Esq., résident à l'abbaye de Fonthill, dans le Comte de Wilts."

The portrait of Francis I, with his marmozet, has been engraved from this MS. by Mr. W. Behnes for Clarke's *Repertorium Bibliographicum*, in the year 1817.

"The painting is a *chef d'œuvre* of the French art of the period, from its perfect finish, and the detail is carried out with the greatest minuteness."—*The Times*, 1882 (reproduced in the *Bibliographer*, Dec. 1882).

(See also, *Repertorium f. Kunstwissenschaft, vol.* VII, *p.* 303.)

LOT 34.

EVANGELIARIUM LATINE

MANUSCRIPT ON VELLUM OF 144 LEAVES ($10\frac{5}{8}$ BY 9 INCHES), 29 LINES ON EACH PAGE, BEAUTIFULLY WRITTEN BY A GERMAN SCRIBE IN BLACK AND RED INK, WITH NUMEROUS FLORIATED INITIALS IN GOLD, SILVER AND COLOURS, FOUR BORDERS CONSISTING OF ARCHES IN THE BYZANTINE STYLE, WITH THE SYMBOLS OF THE FOUR EVANGELISTS, AND WITH THREE FULL-PAGE MINIATURE PAINTINGS OF THE EVANGELISTS—MATHAEUS, MARCUS AND JOHANNES, EACH SITTING IN A TEMPLE ON A GROUND OF GOLD

The text contains : Canones, Epistola beati Hieronymi presbyteri ad Damasum papam, Prologus beati Hieronymi in librum 4 Evangeliorum, Item Hieronymus ad Damasum papam, Epistola beati Eusebii Episcopi ad Carpianum, Breviarium secundum Matthaeum, Explanatiuncula Sedulii Scotti de breviarorum et capitulorum canonumque differentia et connexione, Argumentum secundum Matthaeum, Prologus in Marcum, Prologus in Lucam, Argumentum secundum Johannem, Breviarium lectionum evangeliorum.

Bound in oak boards, covered in pigskin, blind tooling SÆC. XI

*** An exceedingly characteristic specimen of early German miniature painting, *in the Byzantine style.* The figures are most distinctly and energetically delineated, the illumination is most careful and in vivid colours. The fact that on leaf 142*r.* St. Willibald is named, points to South German origin.

Lot 35.

PSALTERIUM, LATINE, CUM CALENDARIO

Manuscript on vellum, 121 leaves, 22 lines on a page (7 by 5½ inches), written by an English Scribe with chants, floriated borders on leaves 7, 33 and 53, and floriated initials.

Bound in old morocco (damaged) 4*to.* Sæc. xvi

*** On leaf 4*v.* of the Calendar we find the following contemporary entry: "the yere of ow^r Lord god m^lmo v^e ly (1522) y^e (the) xxvii day of August y^e Erle of warwyk put down Robard Kett of wyn." . . . And on leaf 5*r.* "✠ Twhyce y^e cytey of norwych haue kepte a solemny messe and syngynge geuynge laude and prayse to all myghty god for genynge y^e vyctory." . . . And on leaf 62: "ad festum Sti Leonardi magnum flumen in hac ciuitate Norwych Anno domini 1519."

Lot 36.

CALENDRIER FRANCAIS

Manuscript on vellum, 12 leaves (9¾ by 8¼ inches), written in gold, red and blue letters, with floriated borders and miniatures representing the occupations of the months, finely illuminated in colours, and heightened with gold, by a French Artist.

Bound in a leaf of vellum from an old Cantionale Sæc. xv

Lot 37.

BREVIARIUM LATINE, CUM CALENDARIO

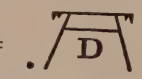
Manuscript on vellum, 500 leaves (6¾ by 4¾ inches), beautifully written in double columns, 28 lines on each page, by an Italian Scribe (*the end is wanting*), with illuminated initials of various sizes in gold or blue, with graceful ornaments in violet or red, some large ones in blue on a ground of gold with red or blue foliage, and with two most graceful floriated borders.

Bound in green silk 4*to.* Sæc. xv

*** On leaf 119 verso the *Arms of the old family of Antorni at Padua.*

Lot 38.

OFFICIUM BEATÆ MARIÆ VIRGINIS, LATINE, CUM CALENDARIO.

Manuscript on vellum, 268 leaves (4 by 3 inches), 15 lines on a page, beautifully written on very fine and thin vellum by a Venetian Artist (not by Albert Dürer, as is inscribed by a forger, on leaf 264*v.*: "questo officio fu scritto da me Alberto Durer per la famiglia Badoera, a.d. 1504  ." With finely illuminated and floriated initials on ground of gold, historiated with portraits of saints. The miniature of the Holy Virgin on leaf 16*r.* is worthy of special notice, and exhibits all the characteristics of the Venetian school of painting.

Bound in the original Venetian morocco binding, blind tooling, with clasp. *End of* Sæc. xv (*circa* 1500)

*** On leaf 162 the coat of arms of the *Patrician Family Badoer of Venice.*

Lot 39.

MISSALE, LOW-GERMAN AND LATIN, CUM CALENDARIO.

Manuscript on vellum, 317 leaves (4½ by 3½ inches), 13 lines on a page, the first 49 leaves beautifully written, the rest by an inferior hand. With numerous floriated initials in red or blue on a ground of gold, and 26 miniature paintings of exceedingly graceful execution and high artistic value. The representation of the Holy Virgin with the child on leaf 195*v.* is worthy of special praise. Around all the miniature paintings and the opposite pages are most graceful and elegant floriated borders with grotesque figures. By a German Artist

Collation: leaf 1 to 12 Calendar, lât. 13*r.*: "Unser vrouwen blyscepen (freuden) VII. De sich vntfinc in haren leuen Sullen hir na volghen altemet. Ghefi ghureert na dar older we."—Leaf 54: "Psalterium Augustini, Psalmi pœnitentiales, Missa Mariæ, Missa de Cruci."—Leaf 317*r.* Amen.

Bound in green velvet, with silver filigree corners and clasps 16*mo.* Sæc. xv

*** The miniature paintings represent scenes from sacred history: Saint Augustine with the burning heart in his hand—

LOT 39—*continued.*

Christ in His grave—David playing the harp—The Almighty sitting on His throne—Christ preaching—Saint Michael fighting the devil—John the Evangelist—Moses—The Lord's Supper—*The Holy Virgin with the Child* (3 *by* $1\frac{7}{12}$ *inches*), &c. &c.

On leaf 52*r.* is the following entry: Dessen Salter makede de hylige Augustinus . . . ok hevet unse geystlike vater bischop Gerde (Gerhard, A.D. 1380) van Hildesen (Hildesheim) gegenen allen truwen herten de en lesen van innicheit van eyne jeweliken versche, &c. &c.

LOT 40.

MISSALE CUM CALENDARIO, LATINE

BEAUTIFUL MANUSCRIPT ON VELLUM, 236 LEAVES (9 BY $6\frac{3}{4}$ INCHES), WRITTEN IN DOUBLE COLUMNS, 33 LINES ON A PAGE, WITH NUMEROUS FLORIATED INITIALS, SUPERB FLORIATED BORDERS ON A GROUND OF GOLD OR DARK COLOURS, PARTLY FIGURATED, AND WITH 27 MINIATURE PAINTINGS OF HALF AND FULL-PAGE SIZE EXECUTED IN THE MOST VIVID COLOURS AND WITH THE GREATEST MINUTENESS. BY A FRENCH ARTIST.

Blue morocco extra, gilt edges 4*to.* SÆC. XV

*** The largest painting of full-page size, on leaf 115*v.*, represents Christ on the Cross.—On leaf 122*r.* (half-page size), a knight with his wife kneeling in a room, between them Christ blessing them, in the gorgeous costume of the XVth Century. In the border below are the arms of both, *according to which the knight represents a member of the family Saint Ferreol* (*Dauphiné*) *and his wife, a de Cambronne* (*County Ponthieu*).

LOT 41.

PSALTERIUM LATINE, CUM NOTIS MUSICIS

BEAUTIFUL MANUSCRIPT OF 147 LEAVES (22 BY 17 INCHES), WRITTEN AND PAINTED BY A FIRST-RATE FLORENTINE ARTIST FOR A MEMBER OF THE MEDICI (PROBABLY COSIMO), THE ARMS OF THE MEDICI FAMILY BEING IN THE LOWER PART OF THE BORDER ON PAGE 1*r.* WITH UPWARDS OF 300 FINELY-ILLUMINATED INITIALS IN THE SIZE OF $1\frac{3}{4}$, $2\frac{3}{4}$, $4\frac{3}{4}$ INCHES, 11 LARGE INITIALS IN THE SIZE OF $4\frac{3}{4}$ AND $5\frac{7}{8}$ INCHES, FLORIATED AND HISTORIATED WITH MINIATURE PAINTINGS OF THE HIGHEST ARTISTIC PERFECTION.

In the original leather binding *imp. fol.* *Florence,* SÆC. XV

LOT 41—*continued.*

*** The paintings represent: Leaf 1*r.* (damaged): King David on his throne surrounded by four warriors, and two vanquished enemies at his feet. The magnificent border contains the figure of Mary, of the angel Gabriel, and of three prophets; below, the arms of the Medici—leaf 16*r.*: David praying—the remaining paintings on leaf 25*r.*, 34*r.*, 43*v.*, 58*v.*, 90*r.*, 98*r.*, 110*r.*, 121*r.*, 131*r.*, represent, each, King David as an illustration to the respective psalms. The grace in the movements of the various figures points to an artist of the highest order, who does not avoid difficulties, especially in the fore-shortened bodies, but rather endeavours to meet them. The latter circumstance betrays the influence of *Paolo Uccello* and *Andrea del Castagno*, whilst the faces resemble those of *Fra Giovanni*. The text begins with the 109th Psalm. *Between the Psalms are chants, with musical notes.* This most precious monument of art was bought in Italy some 30 years ago for 1500 lire (£60).

LOT 42.

CANTIONALE

MANUSCRIPT ON VELLUM, 28 LEAVES (24½ BY 17 INCHES), IMPERFECT. BEAUTIFULLY WRITTEN, AND ORNAMENTED WITH NUMEROUS INITIALS, HISTORIATED AND FINELY ILLUMINATED IN COLOURS ON A SOLID GROUND OF GOLD, AND MOST BEAUTIFULLY FLORIATED BORDERS, BY A NORTH GERMAN ARTIST.

Imp. folio. Leipzig, SÆC. XV (1496)

*** The following entry is on the last leaf: finitus iste liber per manus fratris Mathii de Rehec XXVII Januarii tempore vicariatus R. di pr. f. Anthoy de Lypzck (Leipzig) 1. 8. 9. 6.

The Miniature Paintings in the Initials (5½ by 5 inches) represent:—1. Christ adored by the Community of Christians—2. The Elector of Brandenburg in armour, with the arms of the House of Hohenzollern—3. St. Peter and St. Paul—4. The Coronation of the Holy Virgin—5. The Holy Virgin—6. Christ (Ego sum lux mundi)—7. St. Francis—8. Angel at the grave of Christ—9. Initial S—10. St. Andrew—11. St. John the Baptist—12. St. Anthony—13. The Visitation of the Holy Virgin—14. The Nativity—15. The Holy Virgin with the Child—16. The Adoration of the Magi—17. The same—18. The Nativity—19. The Annunciation—20. The Lord's Supper—21. The Descent of the Holy Ghost—22. The Ascension of Christ—23. The Flight into Egypt—24. Christ on the Cross—25. The Resurrection of Christ.

Certainly one of the finest and most characteristic specimens of German miniature art. The colours are most brilliant, and the floriated borders exhibit the consummate taste of a first-rate artist.

Lot 43.

S. BONAVENTURE. VIE DE SAINT FRANCOIS

Beautiful Manuscript on vellum, 143 leaves ($7\frac{3}{4}$ by $5\frac{1}{8}$ inches), 25 lines to a page, ornamented with 62 exquisite Miniatures (14 large and 48 small), 2 Borders and numerous Capitals, all finely illuminated in gold and colours.

The text begins on leaf 1*r.*: "Sensuit la tres excellente et singuliere et vertueuse vie de saint françoys compousee par saint Bonaventure le docteur seraphique et translatee de latin en francois qui contient quinze chapitres" (in red characters). It ends on leaf 143*v.*: "La grace de notre seigneur iesuchrist soit auecques vous. Amen."

Morocco extra, gilt edges, by Lewis 4*to.* Sæc. xv

*** *Hamilton, No.* 107. The large Miniatures illustrate the life of St. Francis, the smaller ones depict his miracles. "Ein gutes Beispiel für die mit behaglicher Breite und frischer Lebendigkeit erzählende französische Kunstweise um 1500" —(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft,* VII, 300).

Lot 44.

HORÆ BEATÆ MARIÆ VIRGINIS, AD USUM ECCLESIÆ PARISIENSIS, CUM CALENDARIO

Beautiful Manuscript on vellum, 195 leaves ($6\frac{1}{2}$ by $4\frac{1}{2}$ inches), 17 lines to a page, superbly illuminated with Calendar, containing 24 small miniatures, representing the Signs of the Zodiac and occupations of the months, 33 exquisite paintings, 378 borders composed of flowers, fruit, birds and nondescripts, numerous capital letters and other ornamentations, by a French Artist

Collation: Latin text with rubrics in French—*leaf* 1*r. to* 12*v.* Calendarium—13*r. to* 20*r.* Cursus Evangelii—20*v. to* 109*v.* Officium B. Mariæ Virginis—110*r. to* 127*v.* Septem Psalmi Pœnitentiales Litania—128*r. to* 174*v.* Officium mortuorum—175*r. to* 183*v.* Horæ (in French)—184*r.* Prayers to the Saints (Latin)

Wooden boards, covered in silk, gilt edges 8*vo.* Sæc. xv

*** *Hamilton, No.* 324. The miniatures illustrating the occupations for the months (in the Calendarium) are remarkable for originality of composition and artistic finish. The miniatures of the text do not fully equal them. The preservation of this Manuscript is perfect. (*See also Repertorium f. Kunstwissenschaft,* VIII, *p.* 102).

Lot 45.

PSALTERIUM CUM HYMNIS ET CALENDARIO, OFFICIUM BEATÆ MARIÆ VIRGINIS

Manuscript on vellum, 238 leaves (4¼ by 3 inches), 22 lines on a page, dated 1461 (on diagram of leaf 1*v.*), ornamented with musical band and diagrams, and also with floriated borders and initials (historiated with figures), illuminated in gold and colours by a Venetian Artist

Old wooden boards, covered in calf, tooled with gold

16*mo.* Sæc. xv (1461)

*** *Hamilton, No.* 548. *Repertorium f. Kunstwissenschaft,* VII, *p.* 80.

Lot 46.

HORÆ LATINÆ, CUM CALENDARIO

Splendid Manuscript on vellum, 252 leaves (6 by 4½ inches), 15 lines to a page, most beautifully written in elegant characters, ornamented with numerous large and small initials (the large ones figurated) in various colours on a ground of gold, with floriated borders, the small ones in gold on a red or blue ground, on almost every page, by a Spanish Artist

Collation: The first 12 leaves contain the Calendarium; the first two leaves of the text are wanting. The existing text begins on *leaf* III. "Ave Maria gratia plena dominus tecum." Ends on *leaf* 241*r.* "Rodericus de avila: Don Fernando di Avila Episcopo Pampilonensi Patrono bene merito scripsit." Below, by a later hand, "Visæ et approbatæ, Septembris 25, 1573, Don Heredia." *Leaf* 241 *and* 242 blank

In the original oak boards, covered in calf, with tooling in gold

4*to. ante* 1573

*** The 12 miniatures (11 of which are contained in the large initials) represent: 1. *on leaf* 110*v.* The Mass of St. Gregory, the altar is covered with fleurs-de-lys on a purple ground—2. *leaf* 27*r.* the Nativity—3. *leaf* 33*r.* Annunciation to the Shepherds—4. *leaf* 43*r.* Circumcision, carpet with golden fleurs-de-lys on a purple ground—5. *leaf* 48*r.* the Murder of the Innocents at Bethlehem—6. *leaf* 57*r.* Flight into Egypt—7. *leaf* 82*r.* Mary with Christ—8. *leaf* 114*v.* Archangel Raphael—9. *leaf* 116*r.* St. Augustine—10. *leaf* 124*r.* a King in armour, kneeling before the Pope on a throne—11. *leaf* 147*r.* David—12. a Skull

The beautiful floriated borders are of special interest, as giving a characteristic example of miniature art in Spain.

Lot 47.

EUTROPIUS. LE LIURE DE LEFLOREMENT DU MONDE

Beautiful Manuscript on vellum, 351 leaves (12½ by 9 inches), written in double columns of 37 lines, ornamented with floriated border, containing the arms of the family Du Fou of Bretagne, 51 elegant miniatures and 1218 initials, finely illuminated in gold and colours

The text begins on leaf 1*r.*: "Cy commence le liure de lefloremement du Monde nomme Eutropius . . . ." Ends on leaf 351*v.*: "A la cite de Vermans vint Iulius Cæsar o ses grās osts pour la forteresse conquevre mais ceulx de la cite qui en la grant desconfiture avaient Le plus de leurs gens perduz ne luy souffrirent guaires alancier ne atraire aing luy rendirent la cite par tel convenance, que pour le sauuement de leur corps et de leurs vies luy rendroient chacun un grant treu et si luy seroient la cite et ceulx qui y" . . . (imperfect). The titles of Chapters are written in red, and explain also the paintings

Green morocco extra, leather joints, gilt edges, by Derome

folio. Sæc. xv

*** *Hamilton, No.* 243. The miniatures represent:- *leaf* 1*r.* "Comment dieu forma Adam et Eve." The Creator in a violet robe, before him Adam sitting on a grassy ground, on which are various animals; in the background a wood—4*r.* "Comment notre seigneur parla a Caym pour la mort de son frere Abel." God standing before Cain and pointing to the blood of Abel—6*v.* "Comment noe mist en larche les oyseaux et les bestes de toutes especes." Noah and his children carry various animals into the ark—27*v.* "Comment Abraham herbergea notre seigneur et si luy dist quil auait vng filz de sa femme." The three angels standing before Abraham; Sarah listening behind a door—30*r.* "Comment la femme de loth fut muee en pievre pour ce quele trespassa le commandement delange." Lot conducting his children, behind him his wife petrified. In the background Sodom in flames—34*r.*: "Comment lange rescoust Ysaac que son pere ne luy ostast sa vie." The sacrifice of Isaac—42*v.*: "Comment Jacob deceut son pere Ysaac." Blind Isaac lying in bed and grasping the covered hand of Jacob—54*r.* "En quel terre Esau habita et demoura." Esau standing before a labourer hewing stones; behind the city of Domas in a beautiful landscape—62*r.* "Comment la dame vost par force retenir Joseph." Potipha holding Joseph by his mantle—65*r.* "Comment Pharaon manda les saiges de son royaume." Pharaoh on his throne;

LOT 47—*continued.*

before him three sages with golden instruments—67*r*. "Comment le roy Pharaon commanda a Joseph la baillie de tout son royaume." Joseph drawn in a carriage through a city—67*v*. "Comment les fils de Jacob pristrent conseil a leur pere pour aler in Egypte querir du froment." Two sons of Jacob, with Donkeys, taking leave of him—73*v*. "Comment Joseph fist vinder les sales a tous ses gens et se declaira et fist cognoistre a ses freres." Joseph with three of his brothers kneeling before him; the attendants leave the room—74*v*. "Comment Jacob eut grant joye quant il oy nouuelles de son fils Ioseph." Jacob sitting under a red canopy, his sons kneeling before him." 77*r*. "Comment Iacob par le conseil Ioseph son fils ala deuant le roy Pharaon et le salua." Pharaoh on his throne; Jacob, with his sons, kneeling before him and giving him his hand—79*r*. "Comment Ioseph porta le corps de Jacob son pere en ebron pour auoir sepulture." The black coffin drawn by white horses. Joseph in black costume riding by the side—81*r*. "Du roy Ninus et de sa grante seigneurie." King Ninus riding over a battlefield; before him are lying his slain enemies—88*v*. "De la deuinaille que spins dist a edippus." Oedipus on horseback; before him the sphinx—93*v*. "Comment le roy Adrastus descendi de ses chambres pour veoir on porche." King Adrastus surprising two knights at a duel—109*r*. "De la tygre de Thebes." The tiger of Phœdrus killed by the army of Adrastus at the gates of Thebes—115*r*. "Cy commence de ceulx d'Athenes et de ceulx de lyle de crete qui en celuy temps se gueroient." Cretans leading Athenian prisoners; in the foreground an Athenian burnt—117*r*. "Comment les dammes de Scithe allerent venger leurs filz et amys aux armes esmolues." Equestrian battle between the Scythien Amazons and the Egyptians—117*v*. "Comment les amazoniennes fonderent villes et citez." The Queen of the Amazons entering a castle; in the background two cities—119*r*. "Comment les deux chevaliers alaye de leurs hommes pristrent les deux pucelles." Hercules and Theseus fighting with the Amazons—120*v*. "Comment Hercules occist vng autregeant." Hercules fighting Antheus—130*r*. "La mort Hector." Battle between Trojans and Achaeans; in the foreground Achilles killing Hector—138*r*. "Comment la royne pantisselee vint au secours de ceulx de troye." Queen Penthesilea at the head of the Amazons—139*r*. "Comment pirus le filz Achilles vint en lost des grecs pour vengier la mort de son pere." Equestrian battle between King Pyrrhus and Queen Penthesilea—142*r*. Comment la cite de troye fut prise des grecs par traison et la gent a grant douleur occise. Priam killed in a temple within the burning city of Troy—145*r*. Cy commence de eneas qui se parti de troye la grant et comment il sen ala en ytalie. Aeneas with his followers standing on the shore and embarking—153*v*. Comment la royne dido se occist pour ce que eneas

LOT 47—*continued.*

delle se parti et la deguerpi. Dido killing herself; in the background the ship of Aeneas sailing away—169*v*. Comment Turnus et le Conte Drances sentredissent plusieurs parolles rigoreuses. Turnus and Draucis before King Latinus (Virgils Aeneis XI)—182*v*. Cy commence des grants faiz et dits des nobles consuls de Romme. Brutus Valerius entering the city of Rome as Consul—203*v*. Comment holofernes a la vers la cite de Iherusalem. In the foreground Holofernes pinioned to a tree, opposite him warriors with slings; in the background a city—204*v*. Comment Judich fut menee deuant le Duc Holofernes. Judith conducted by two Assyrians to the tent of Holofernes—206*r*. Comment Judich occist le Duc Holofernes. Judith gives the head of Holofernes to her servant. Behind, a bed with the corpse of Holofernes—217*v*. Comment le roy Assuerus manda quon fist mourir Aaman. The child Aaman hung on a gallows; the king Ahasverus with his warriors attending—231*r*. "Comment le roy Alexandre sagenouille tres humblement deuant le nom de dieu." Alexander kneeling before some priests, the first of which hold a golden table with the inscription: Deus Abraham deus Ysa et deus—232*r*. "Comment la royne d'Amazoyne vint au roy Alexandre." The Queen of the Amazons kneeling before Alexander; in the background the two armies on horseback—233*v*. "Comment ceulx qui estoient sur les oliphans se sont les gens du roy Porus gevaient moult les gens du roy Alexandre." Battle between Alexander and Porus. Alexander in armour of gold, behind, two elephants carrying towers full of warriors—237*r*. "Comment les gens du roy Alexandre occidrent a moult grant poyne la merveilleuse et cruelle beste." A fabulous beast with 3 horns killed by the army of Alexander—239*v*. "Comment la beste a deux testes corut sus alost du roy Alexandre." Alexander in golden armour riding at the head of his army against a fabulous beast with two heads —245*v*. "Comment les deux roys Alixandre et Porus vindrent tous armez pour combatre ensemble." Equestrian fight between Alexander and Pyrrhus—255*r*. "Comment le roy Pirus vint alaye de ceulx de tarente et si amena auec luy ses oliphans." The army of King Pyrrhus with three elephants—270*v*. "Comment adonques fut paix a Rome et comment nulle gens ne les agrevoient." Romans depositing their armour in the temple of Janus—289*v*. "Comment les batailles rassemblerent des Affriquans et des Rommains." Battle between Romans and Carthaginians—290*v*. "Cy commancent les batailles des Macedonoys et des Rommains." Quintus Flaminius at the head of the Roman Army marching to meet the Macedonians—322*v*. "Comment le consul gueyus Marius a bati le roy Iugurtha dessus son cheval a terre." Fight between Marius and Jugurtha—323*r*. "Comment le roy Iugurta de numidie fut pris et mene a romme

LOT 47—*continued.*

ou il mourut en prison moult piteusement." Jugurtha conducted into prison—346*v*. "Comment Pompee sen retourna a Romme a grant ioye et honneur." Triumphal entry of Pompeius into Rome on a car of gold—347*r*. "Cy commence le leure de Iulle Cesar." Roman senators in a hall.

These miniatures are a good example of miniature art in France about the middle of the XV century. Although the composition is, in many instances, somewhat stiff, the bright and fresh colours, and the clever heightening in gold, produce a most pleasant impression. The volume was probably written for Yves du Fou, grand veneur from 1472.—(See W. v. Seidlitz. *Repertorium f. Kunstwissenschaft* VII, 299).

LOT 48.

GUILLAUME DE GUILLEVILLE, LE PELERINAGE DE LA VIE HUMAINE (EN VERS).

BEAUTIFUL MANUSCRIPT ON VELLUM, 202 LEAVES (14 BY 10¼ INCHES), WRITTEN IN DOUBLE COLUMNS OF 45 LINES, DECORATED WITH 281 ELEGANT MINIATURES AND NUMEROUS CAPITAL LETTERS IN GOLD AND COLOURS.

The text begins on *leaf* 1*r*. (*the beginning, 2 leaves, is wanting*):

"Apres Saint Francoys est venu
Qui bien se monstroit estre amy
A ceulx de sa Religion," etc.

Ends on *leaf* 201*r*. (202 *being blank*):

"C'est en la gloire celeste
Ou nous puissons auoir estre Amen
Cy fine lo roison de lauteur
Explicit hic liber scriptor
Sit crimine liber.
Detur pro pena Scriptori pulchra puella Frommentin."

On leaf 201*v*. we find the following inscription (in red): "*Ce liure est a messire louys martel Chevalier seigneur dangieville. Conseiller et chambellain de monsr. le duc d. . . .* lequel la fait escri pre—Ce fut fait en lan mil quatre cent trent sept."

Green morocco extra, gilt edges, by Bozerian fol. SÆC. XV (1437)

*** *Hamilton, No.* 286. The Miniatures represent: 1. The Pilgrimage of Man through Life, in which the author (as monk), Grace dieu (Virgin Mary) and Reason and Nature play the chief part against the various vices: Rude entendement (a beggar with a mace), Orgueil, paresse, etc. The various punishments of the damned are depicted with especial predilection—2. The Pilgrimage of the Soul—3. The Pilgrimage of Jesus Christ. The pictures are drawn in outlines, lavés à l'encre, partly illuminated in light colours. Those of the first eight leaves are by a superior artist—(See W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VII, 88, 89).

Lot 49.

THOMAS D'ACQUIN, LE LIVRE DU REGIME DES PRINCES, PAR CHARLES DE SAINT GELAYE.

Beautiful Manuscript on vellum, 79 leaves (13¼ by 8¾ inches), 49 lines to a page, with 4 beautiful Miniatures of half-page size and numerous capital letters, all illuminated in gold and colours, by a French artist.

The text begins on *leaf* 1*v.*: "Cy commence le liure du regime des princes translate de Latin en Francois a la requeste du tres hault et tres puissant prince mon tres redoubte Seigneur Monsieur le Comte Dangoulesme Charles Premier de ce nom" —*leaf* 2*r.*: "Considerant qu'il n'est rien plus doulx ne plus desirable aux humains quest lexcercice des livres." . . . Ends on *leaf* 77*v.* (78 and 79 being blank): "Suppliant la haultesse de vostre tres noble seigneurie qui luy plaise auoir votre tres humble et obeisant seruiteur et orateur Charles de Sainct gelaye en vostre bonne grace pour singulierement recommende. Finito libro isto: sit laus et Gloria Christo."

In the original rich binding, olive morocco, covered with fleur-de-lis stamped in gold *fol.* Sæc. xv

*** *Hamilton, No.* 629. The Miniatures represent: *leaf* 2*r.* The Translator presenting his Work to his Patron, the Count d'Angoulême—*leaf* 22*v.* A King founding a new City—*leaf* 38*v.* A Knight kneeling before the King—*leaf* 57*v.* The Holy Virgin, below; to the left, the Pope; to the right, the Emperor.

Lot 50.

COLUMELLA, DE RE RUSTICA.

Splendid Manuscript on vellum, 185 leaves (10½ by 7⅝ inches) written in red and black ink, 29 lines to a page, finely ornamented with 14 beautiful borders, ascribed to Girolamo da i Libri, in which are introduced miniatures of various rustic employments of the seasons, the arms of the owner, etc. and also decorated with initial letters richly illuminated in gold and colours, and with Capitals of Gold.

The text begins on *leaf* 2*r.*: "L. Junii Moderati Columelle Rei Rustici Liber Primus Feliciter Incipit" (in letters of gold)—

LOT 50—*continued.*

On *leaf* 184*v.*: "*finis. Henrictus Ruffinus de Murialdo scripsit M°cccc°lxviij die X*ª *septembris.*

Red morocco, gilt edges, with arms of the Piemontese family Sandri, Counts of Monbasilio, in gold on sides 4*to.* SÆC. XV (1469)

*** *Hamilton, No.* 184. According to the arms in the border on *leaf* 2*r.* this MS. was written for a member of the *Caretto* family, the Counts of Sarona and Millesimo. This family was settled in North Italy and at Naples. The Sandri family, whose arms are on the sides of binding, were heirs to a branch of the Caretto family, and thus this MS. may have come in the possession of the former. The painting on *leaf* 2 is worthy of special notice. Columella is sitting in a beautiful landscape in front of a castle, instructing rustic labourers.—(See also *Repertorium f. Kunstwissenschaft,* VII, 80.)

LOT 51.

TERENTII COMOEDIÆ.

BEAUTIFUL MANUSCRIPT ON FINE VELLUM, 94 LEAVES (9⅜ BY 7⅛ INCHES), 36 LINES TO A PAGE, EXQUISITELY WRITTEN IN RED AND BLACK INK, WITH MARGINAL NOTES ON THE FIRST 36 LEAVES IN A MINUTE CALIGRAPHY, ORNAMENTED WITH A BEAUTIFUL BORDER (ON LEAF 5*r.*) IN GOLD AND COLOURS AND CONTAINING THE TIEPOLO ARMS, 6 BORDERED INITIALS (HISTORIATED WITH PORTRAITS) AND 156 CAPITALS ALL FINELY ILLUMINATED IN GOLD AND COLOURS.

Text—*leaf* 1*r.* "Incipit Argumentum Andrie. Orto bello athenis"—*leaf* 4*r.* End of argumentum: "Quid plura duxit illam Et quid inde actum sit reuertente patre demiphone, et patruo chremete sequentia manifestabunt"—*leaf* 5*r.* "Terentij vita secundum Paulum Orosium"—"Epitaphium Terentij"—"Argumentum fabule Andrie"—*leaf* 19*v.* "Terentii affri Andria explicit. Deo gratias. Amen"—*leaf* 20*r.* "Incipit Eunuchus"—*leaf* 36*r.* "Terentij Affri Eunuchus explicit. Deo gracias. Amen. Incipit Heutontumerumenos. Comedia Tertia"—*leaf* 51*r.* "Terentii Affri. Explicit Heautontumerumenos"—*leaf* 51*v.* "Incipit Adelphe. Comedia quarta"—*leaf* 65*v.* "Terentij Affri Heutontumerumenon (*sic*) Explicit. Incipit Echira"—*leaf* 78*r.* "Terentij Affri. Explicit Echira. Incipit Phormio. Comedia sexta"—*leaf* 93*r.* "Terentij afri poete comici comedie et Phormio ultima feliciter expliciunt."

Green morocco extra, gilt edges, by Derome le Jeune (with his ticket) 4*to.* SÆC. XV

LOT 51—*continued.*

Hamilton, No. 621. "Most elegantly written. The ornaments gorgeous and tasteful. On the first page in an initial the portrait of Terence in mediæval costume. At the beginning of each of the six comedies an Initial containing two or three dramatis personæ in the rich fantastic costume of the time of Vittore Pisano and in graceful attitudes"—(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft, vol.* VII, 79).

LOT 52.

CICERONIS TUSCULANAE

MANUSCRIPT ON VELLUM, 88 LEAVES (10⅝ BY 7¼ INCHES), FINELY WRITTEN IN BLACK INK, WITH MARGINAL NOTES IN RED, WITH BEAUTIFUL FLORIATED BORDER CONTAINING ARMS OF ERIZO OF VENICE, AND 5 INITIALS FINELY ILLUMINATED EN CAMAIEU

The text begins on leaf 2*r.*: "Eloquentie principis. M. Tullij Ciceronis Ad Brutum Tusculanarum Questionem Liber primus in quo tractatur de immortalitate animi feliciter incipit" (in red). Ends on leaf 83 (86 to 88 being blank): "et circumfusis molestijs alia nulla potuit inueniri leuatio: P.E.A.F."

Calf, bevelled edges, leather joints, old style, with sides of old Medicean binding preserved, by C. Meyer *folio.* SÆC. XV

*** *Hamilton, No.* 180. The border on leaf 2 is most carefully drawn and painted. The forms of the ornament, and its dark colours, are most characteristic of Venetian miniature painting. W. v. Seidlitz, in the *Repertorium f. Kunstwissenschaft,* VII, 83, says of this volume: "Sehr schöne Handschrift."

LOT 53.

LA VICTOIRE ET TRIOMPHE DARGENT CONTRE LE DIEU DAMOURS NAGUERES VAINCU DEDANS PARIS

MANUSCRIPT ON VELLUM, 83 LEAVES (9 BY 6⅜ INCHES), 20 LINES TO A PAGE, DECORATED WITH TWO BEAUTIFUL PAINTINGS FINELY EXECUTED IN SILVER, GOLD AND COLOURS—THE ONE REPRESENTING THE TRIUMPH OF MONEY, A SILVER CUPID ON A CAR DRAWN BY TWO MONKEYS; THE OTHER ILLUSTRATING THE TRIUMPH OF HONOUR AND LOVE, WHICH ATTRIBUTES ARE PERSONIFIED BY FRANCIS I AND THE GOD AMOR ON A CAR DRAWN BY TWO UNICORNS, SURROUNDED BY THE PERSONIFICATIONS OF "DILIGENCE, SAPIENCE, SOBRIÉTÉ." AND WITH 54 INITIAL LETTERS, RICHLY ILLUMINATED IN GOLD AND COLOURS, IN THE STYLE OF GEOFROY TORY. BOTH MINIATURE PAINTINGS ARE

LOT 53—*continued.*

DECORATED WITH THE ARMS OF THE PRINCE FRANCIS OF BOURBON, COUNT OF ST. PAUL († 1545).

Leaf 15*r.*: La victoire et triomphe d'honneur et damour contre l'Argent vaincu et desconficta la Court—leaf 31*r.*; La responce des oracles dappollo reuellee par la saincte sybille Cumee lan de grace 1531 de la diuim et merueilleuse destinee des tresnobles et tresjllustres princes. Les trois enfans de france par les troys fleurs de lys mysticquement figurez—leaf 44*r.*: La Vision et prodiges celestes precedens le trespas de Madame mere du Roy—leaf 54*v.*: Epistre enuoye au Roy de par madame apres son trespas tous enfers—leaf 60*r.* to end: La legende madame saincte Valere (en prose).

Bound in brown morocco, speckled with green spots, elegant gold tooling (a petits fers), gilt edges, by Clovis Eve 4*to.* SÆC. XVI

*** *Hamilton*, No. 673. This Manuscript was evidently written for Francis I, King of France.

LOT 54.

PETRARCA, FRANCESCO, RIME

MANUSCRIPT ON VELLUM, 184 LEAVES (9½ BY 6⅜ INCHES), 29 LINES TO A PAGE, ORNAMENTED WITH TWO BEAUTIFULLY ILLUMINATED BORDERS AND LETTERS OF GOLD, BY A VENETIAN ARTIST

Collation: Leaf 1, blank—leaf 2 and 5, Tabula—leaf 6, blank—leaf 7 to 147, the Italian text of 385 poems, beginning with: "sonet I in vita di M. Laura:

"Voi chascloltalte in rime sparse il sono
De quei sospiri undio nutriua el core."

—leaf 147*v.* (ornamented with the second border), begins: "La nocte che segni lhoribel casa" (*Trionfo della morte*)—ends on leaf 184*v.*:

"Se fu beato chi la uidde interra
Hor che fia dunque ariuederla incelo (*Trionfo,*
finis." [*della divinita.*)
"Quid non mortalia pectora cogis
Auri sacra fames."

—below the end of the text there is a sonetto by a later hand, according to which this volume was presented by Tito Meratti, Cassinense decano benedettino di san giorgio maggiore to the library of this monastery.

Old morocco 4*to.* SÆC. XV

*** *Hamilton, No.* 498. *Repertorium f. Kunstwissenschaft, vol.* VII, 82.

Lot 55.

CHANSONS

Manuscript on vellum, 69 leaves (10½ by 7½ inches), 24 lines to a page, decorated with 12 Miniatures, representing the following French Poets: Le Chevalier Ancian, Anciano Ennamorat, Enamorat Maquerelle, Regnault de Trye, Chambrillac, Duc d'Orleans (with arms), Lionnet de Coesmes, Jaques Dorliens (Orléans), Jehan de Mally, Yuri François Daubergicourt and Bastard de Couci. Twelve Borders and Capital Letters illuminated in gold and colours.

The text: *Le chevalier Ancian, leaf* 1*r.*—Une foys pieca cheuauchoie
Entre pont de ce et angiers
Apissin (?) quen cheuachant pensoie
Vint pres de moy vn chevalier. . . .
Ends on leaf 11*r.*—Faites donc par le conseil mien
Que loiaulte amis vous claime
Et toutes gens vous vouldront bien.

Anciano Ennamorat, 11*v.*—Et se tout vous voulez fourfaire
Que ne veuilliez estre loial
A nul bon chief ne pouez traire
A venir vous en puet grant mal. . . .
Ends on leaf 49*v.*—Sanz honneur vinrez plus ne di
Maiz par demour serez honny.

LOT 55—*continued.*

Enamorat Maquerelle, 49*v.*—Doncques mon tres doulx chier enfant
Se pour tel mechief escheuer
Et pour receuoyr joye grant
Et pour tost en hault pris monter. . . .
Ends on leaf 59*r.*—Par vo dit le plus eureux
Conseil dont amant main et soir
Puet mieulx mauoir
Qui plus le fait damours joieux.

Regnault de Trye, 59*v.*—Je vous mercie doulcement
Entre vous quatre compagnons
Quant il vous plait aucunement
Oir de mes oppignions. . . .
Ends on leaf 60*r.*—Pour ce vous diz qua ceste foys
Je me tendray a la guigarde.

Chambrillac, 60*r.*—Je qui suis de toutes ferus
Fay bien a toutes asauoyr
Quainsi que me suys pourueus
Long temps me pense a pourueoir. . . .
Ends on leaf 61*r.*—Et li bourgignon auberis
Ot mainte dame ainsi maviengne
Se ces deux preux en suy tous diz
Je ne creins pas que mal men viengne.

Duc Dorliens, 61*r.*—Il est bien vray que jay fui
De cuer de corps tres loyaument
Vne dame que jayme si
Plus ne diray quant a present. . . .
Ends on leaf 62*r.*—Et hais en beau cop de lieux
Ne uest pas gracieux maintien
Ne le faites plus cest let jeux
Car il nen puet uenir nul bien.

Lionnet de Coesmes, 62*v.*—Je ne sui pas de tel oppinion
Que len doye en plusieurs lieux amer
Mais je vouldroie mettre mentencon
A bien seruir et sanz jamaiz fausser. . . .
Ends on leaf 62*v.*—Sien fauldroit assez plus dun millier
Selon menoit longuement ceste dance
Mais je men pense moult tres bien agarder
Qui se fera soit de mon aliance.

Jaquet d'Orleans, 63*r.*—Aucuns veulent maintenir
Et plennir (*sic*)
Et acertener forment
Que qui veult damour joir. . . .
Ends on leaf 64*r. and* 64*v.*—Mieulx leur vaulsit mainte dame cherir
Non pas vne mais III ou IV paire
Et a toutes pour leur grace acquerir
On puet lun dire et lautre doit on faire.

Jehan de Mally, 64*v.*—Dous seneschal malez vos demādant
Le quel fait mieulx celluy qui va enchant
Puis ca puis la pour amours recouurer
Ou cil qui ayme en vn lieu seulement . . .
Ends on leaf 65*r.*—Dun si hault fait en tel descordement
Jaroye paour de faillir aparler
Maiz tousiours di selon mon sentement
A chascun deulx feroit il bon sembler.

Yuri, 65*v.*—De faussete et damer loayalment
Parlent plusieurs dont aucuns veulent dire.
Ends on leaf 66*r.*—Faussete hez et ses gens et leurs jeux
Car je me tiens et me tendre a vne.

LOT 55—*continued.*

Francoys Daubergicourt, 66*v.*—Jay bien oy le plaisir et la joie
Con puet auoir pour vne seule amer
Et dautre part les biens quamours enuoye
Den plusieurs lieux son cuer abandoner.

Ends on 67*v. and* 68*r.*—Princesse dame la plus belle de france
Par vo beaute par vo doulce semblance
Pouez briefment touz mes maulx alegir
Car tant vous aym quadez mest en pnce
Lespoir que jay de sa grace acquerir.

Bastart de Coucy, 68*r.*—Amours me fait ses maulx si fort sentir
Que je ne puys plus durer vrayement.

Ends on leaf 68*v.*—Dame donneur vo beaute qui resplent
Ma si souspris que tout vre me tient
Sans despartir a vous seule me riens
Ainsi dist on mais il nen sera riens.

Calf, gilt edges, with the arms of ELIZABETH CHARLOTTE OF THE PALATINATE, *wife of the Duc d'Orléans, the brother of Louis XIV, in gold on sides* *folio.* SÆC. XIV

*** *Hamilton, No.* 143. "With 12 Paintings of the third of a page, of which three illustrate the poems of Chevalier Ancien and two other romances, whilst the last nine represent the poets of smaller chansons, in rich costume, standing in the midst of a landscape"—(W. v. Seidlitz in *Repertorium f. Kunstwissenschaft, vol.* VII, *p.* 297).

LOT 56.

ANNE DE BRETAGNE. COMMEMORATION ET ADUERTISSEMENT DE LA MORT DE TRES CHRESTIENNE TRES HAULTE TRES PUISSANTE ET TRES EXCELLENTE PRINCESSE MA TRES DOUBTEE ET SOUUERAINE DAME. MA DAME ANNE DEUX FOIZ ROYNE DE FRANCE DUCHESSE DE BRETAIGNE. SEULLE HERITIERE DE CELLE NOBLE DUCHE CONTESSE DE MONTFORT DE RICHEMONT DESTAMPES ET DE VERTUZ. ENSEIGNEMENT DE SA PROGENITURE ET COMPLAINCTE QUE FAIT BRETAIGNE SON PREMIER HERAULT ET LUN DE SES ROYS DARMES.

MANUSCRIPT ON VELLUM, 69 LEAVES (10½ BY 7½ INCHES), 20 LINES TO A PAGE, BEAUTIFULLY ORNAMENTED WITH 10 MINIATURES (CONTAINING FULL-LENGTH PORTRAITS OF THE QUEEN AND OF PERSONS AS ARRAYED AT THE CEREMONIES), 9 COATS OF ARMS AND 180 CAPITALS, ALL FINELY ILLUMINATED IN GOLD AND COLOURS.

The *text* is partly in verse, partly in prose: *leaf* 1*v.* Versified Dedication to the King—*leaf* 2*r.* The above title. The text begins on the same page: "Noblesse helas si ge nay bouche

LOT 56—*continued.*

ou langue . . ." Ends on *leaf* 69: "Quit mette ma poure ame en celeste lumiere. Amen."

Vellum SÆC. XVI (1514)

*** *Hamilton, No.* 27. The miniatures represent: 1. Queen Anne in the mortuary chamber in the Castle of Blois—2. The corpse of Queen Anne is put in the coffin—3. The empty bed of state—4. Picture of a celestial sign (3 suns and 3 moons), which was seen on the burial day—5. Catafalque in the choir of the church S. Sauveur, near Blois—6. Transport of the body to Notre Dame of Paris—7. Lying in state of the body in this church on a catafalque, beneath a black canopy lined with lights—8. Lying in state of the body in the cathedral of St. Denis—9. The catafalque with the heart of the Queen in the church of Nantes—10. View of the golden casket containing the heart.

"This admirable and precious artistic Manuscript, containing the official account of all the ceremonies at the funeral of Anne of Brittany, is of historical importance, a small portion of it only having been printed. Although, as is known, a few transcripts were made at the time, to be given as presents to the crowned heads, only two other copies are known, that in the National Library of Paris not being merely incomplete, but also in a bad state, and that in the Imperial Library at the Hermitage, St. Petersburg, although preserved as a gem, likewise imperfect. The poem in French contains in 20 pages at the commencement the History of the Duchy of Brittany." —*From Messrs. Sotheby's original Catalogue of the Hamilton Collection.* (See also *The Times*, 1882, reprinted in the *Bibliographer, Dec.* 1882.)

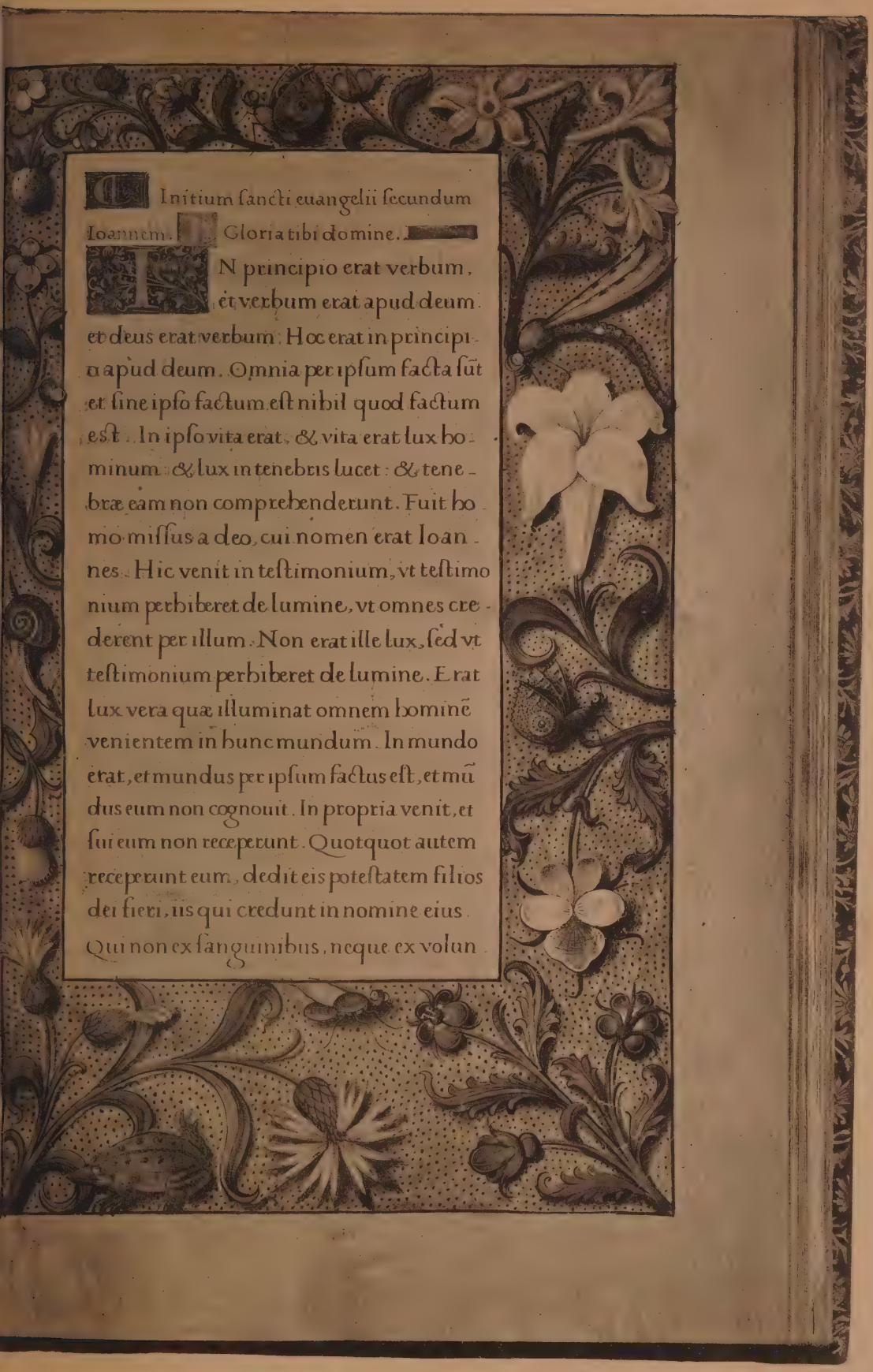
LOT 57.

HORÆ BEATÆ MARIÆ VIRGINIS AD USUM ROMANUM, CUM CALENDARIO.

BEAUTIFUL MANUSCRIPT ON VELLUM, 106 LEAVES ($8\frac{3}{8}$ BY $5\frac{1}{2}$ INCHES), 20 LINES TO A PAGE, MAGNIFICENTLY DECORATED WITH 1224 INITIALS, OF WHICH 19 ARE LARGE, ILLUMINATED IN GOLD AND COLOURS, AND 32 FLORIATED AND HISTORIATED BORDERS, BY A FRANCO-FLEMISH ARTIST.

Bound in old red morocco, gilt edges, by Derome 8*vo.* SÆC. XV

*** On the fly-leaf: Dono accepi a domine Carolo Augusto de Madai Med. Doct. Consiliarior aulic. Princ. Anhaltino Cothingensis Glauchæ III. Aug. 1813. Dr. J. f. L. Düffer, M.P.



Initium sancti euangelii secundum Ioannem. Gloria tibi domine.

IN principio erat verbum, et verbum erat apud deum. et deus erat verbum. Hoc erat in principio apud deum. Omnia per ipsum facta sũt et sine ipso factum est nihil quod factum est. In ipso vita erat, & vita erat lux hominum. & lux in tenebris lucet: & tenebræ eam non comprehenderunt. Fuit homo missus a deo, cui nomen erat Ioannes. Hic venit in testimonium, vt testimonium perhiberet de lumine, vt omnes crederent per illum. Non erat ille lux, sed vt testimonium perhiberet de lumine. Erat lux vera quæ illuminat omnem hominẽ venientem in hunc mundum. In mundo erat, et mundus per ipsum factus est, et mũdus eum non cognouit. In propria venit, et sui eum non receperunt. Quotquot autem receperunt eum, dedit eis potestatem filios dei fieri, iis qui credunt in nomine eius. Qui non ex sanguinibus, neque ex volun

Lot 58.

OFFICIUM DIVINÆ MARIÆ VIRGINIS, SECUNDUM USUM ROMANÆ ECCLESIÆ, CUM CALENDARIO

MAGNIFICENT MANUSCRIPT ON VERY FINE AND PURE VELLUM, 117 LEAVES (9 BY 5½ INCHES), 23 LINES TO A PAGE, ORNAMENTED WITH 16 FULL-PAGE EXQUISITE PAINTINGS, 29 CHARMING MINIATURES, 31 BEAUTIFUL ARCHITECTURAL AND FLORIATED BORDERS, AND MORE THAN 1000 CAPITALS, RICHLY ILLUMINATED IN GOLD AND COLOURS, BY GEOFROY TORY, THE FAMOUS FRENCH MINIATOR, ENGRAVER AND ROYAL PRINTER.

Collation: *leaf* 2*r.* to 7*v.* Calendarium, in black, red and gold letters, with initials in gold on a red and blue ground—*leaf* 8*v.* full-page painting of St. John—9*r.* to 19*v.* Cursus evangelii, 7*v.*, etc.—19*r.* Oratio ad beatam Virginem—21*r.* Officium divine Marie Virginis—33*r.* Ad laudes de beat. virg. Aria dei genitrice—40*r.* to 115*v.* Horæ, etc.—116, 117 blank.

The full-page paintings represent St. John invoking the Holy Virgin, Christ praying in the Garden of Olives, the Angelical Visitation, the Annunciation, the Nativity, the Announcement to the Shepherds, the Adoration of the Magi, the Circumcision, the Flight into Egypt, the Death of Mary, Christ bearing the Cross, the Descent of the Holy Ghost, Bathsheba bathing, Christ resuscitates the youth of Naim, Hiob, the Adoration of Christ. —The 29 smaller miniatures (2½ by 1½), represent the 4 Evangelists, the Holy Virgin, Archangel Michael, St. John the Baptist, St. John the Evangelist, SS. Peter and Paul, St. Jacob, St. Andrew, St. Stephen, St. Christopher, St. Laurence, St. Sebastian, St. Dionysius, St. Antonius, St. Martin, St. Niccolas, St. Claudius, St. Rochus, St. Anna, Mary Magdalene, St. Catherine, St. Margaret, St. Barbara

Bound in old red morocco extra, dentelle borders, gilt edges, by Derome 4*to.* 1524

See Plate IX.

*** *Hamilton*, 463. Undoubtedly one of the finest and most precious MSS. in existence. The perfection of composition, the subtilty and finish of execution, the grace of the outlines, the brilliancy of colour, the noble expression of the features are almost without rival in any miniature work of any time. It has been hypothetically ascribed by W. v. Seidlitz (*Reper-*

LOT 58—*continued.*

torium f. Kunstwissenschaft, VIII, 104), to Lucas van Leyden. But the able article in *The Times* (reprinted in the *Bibliographer, Dec.* 1882), has pointed in the right direction, in assigning this work to "an Italian artist, or possibly to a *French artist who had studied in Italy.* Independently of the beauty of the paintings, this book is altogether so daintily got up, the vellum of the finest texture, and the preservation so spotless, that it might have been completed but yesterday." And now we possess irrefutable proofs for the authorship of Geofroy Tory in the coincidence of its illustrations and ornaments with those of the printed livres d'heures and other existing MSS. of this artist and publisher. It was completed in 1524, as is inscribed on the painting of Hiob, the same year in which he published his first printed livre d'heures. The influence of Geofroy Tory's stay in Italy between 1516 and 1518, for the sole purpose of perfecting himself in the miniature art, is plainly visible in the illustrations of this MS. He has mastered the utmost perfection of Italian art, infusing, at the same time, into his productions that specific French style, which makes this volume, hitherto unknown as his work, and not mentioned by Bernard (*Geofroy Tory,* 2 Ed. Paris, 1865), an incomparable French national treasure.

LOT 59.

HORÆ BEATÆ MARIÆ VIRGINIS, SECUNDUM USUM ROMANUM, CUM CALENDARIO

MANUSCRIPT ON VELLUM, 213 LEAVES ($5\frac{1}{8}$ BY $3\frac{1}{2}$ INCHES), 16 LINES TO A PAGE, ORNAMENTED WITH 14 MINIATURES, SURROUNDED BY 14 OF THE 37 FLORIATED BORDERS, COMPOSED OF FLOWERS, LEAVES AND FRUIT, 36 INITIALS, PAINTED ON A GOLD GROUND, AND NEARLY 1700 CAPITALS, AND INNUMERABLE DECORATIONS TO FILL UP VACANT SPACES IN THE LINES, ALL FINELY ILLUMINATED IN GOLD AND COLOURS BY A FRENCH ARTIST (SHORTLY AFTER 1442, THE YEAR OF MARRIAGE OF THE DUCHESS ISABEAU)

Collation: *leaf* 1*r. to* 12*v.* Calendarium, written in black and blue ink—*leaf* 13*r. to* 32*v.* Cursus evangelii, oratio de Beata Maria—*leaf* 33*r.* blank—*leaf* 34*r. to* 114. Horæ, Litania etc.—*leaf* 114*v. to* 148*r.* Officium mortuorum—148*v. to* 151*v.* Prayers to Christ, in the autograph of the Duchess Isabeau herself—152*r. to* 172*r.* Hours of the Angels—173*r.* Prayer in French, by another hand—173*v. to* 175*v.* blank—176*r. to* 205*v.* Hours of the Angels, &c.—206*r. to* 213*r.* "*Ci ensuit enseigne-*

LOT 59—*continued.*

ment pour les pucelles et pour aultres" (in French)—213*r. and v.* Prayers in Latin, by another hand

Old calf, with René on obverse and Millon on reverse of cover, in letters of gold, in a black morocco case, lettered "Heures d'Isabeau d'Ecosse" 8*vo.* SÆC. XV (*after* 1442)

*** *Hamilton, No.* 311. *These* Horæ *were executed for Isabeau d'Ecosse, daughter of James I of Scotland, and Duchess of Brittany.* The first miniature represents the Duchess Isabeau on her knees praying, with St. Francis sustaining her and presenting to her a cross (intended doubtless as an allegorical figure of Duke Francis, her husband), her robe biparted with arms of Brittany and Scotland, which are 17 times repeated in the borders and 8 times in the initials. The other paintings represent the Angelical Salutation, the Visitation, Christ Crucified, Descent of the Holy Ghost, the Nativity, Announcement to the Shepherds, Adoration of the Magi, Circumcision, Flight into Egypt, the Reception of the Virgin into Heaven, the Resurrection, the Funeral Service, and Jesus in the Garden of Olives.

As regards the date of the Manuscript, the opinion has been expressed in the former sale catalogue of Messrs. Sotheby and by Dr. W. v. Seidlitz (in the *Repertorium f. Kunstwissenschaft,* VIII, 96), that it must have been commenced in 1440, as in the Calendar Resurrectio domini, which they interpret for Easter Sunday, is set down as falling on 27th March and did not fall again on that day until 1502. It seems however impossible that the MS., which contains the combined arms of Scotland and Brittany, should have been written two years before the marriage of the Duchess with Francis Duke of Brittany (30th October, 1442). Moreover "Resurrectio domini" does not mean Easter, which is generally named Pascha in these Calendars, but a fixed holy day, celebrating the real anniversary of the Resurrection of Christ. Ducange, in his *Glossarium Latinitatis,* says under Resurrectio: "in veteribus calendariis haec festivitas ad diem 27 Martii assignatur." We may therefore fix the date of this MS. in the year 1442, or shortly afterwards, and this certainty of date adds much to the value of this precious historical volume.

Another Manuscript of the Horæ Beatæ Mariæ Virginis, though coarse and rude in its execution, has a great historic interest from having been executed for Isabella, daughter of James I of Scotland, married to Francis I duc de Bretagne, October 30th, 1442. . . . Between the Office for the Dead and the Hours of the Angels the scribe had left 7 pages blank, which are filled up with prayers in the autograph of the Duchess Isabeau herself.—*The Times* (reprinted in the *Bibliographer,* Dec. 1882).

Lot 60.

HEURES A L'USAGE D'ANGERS, AVEC CALENDRIER

Superb Manuscript on vellum of 198 leaves (8¾ by 6 inches), 15 lines on a page, decorated with 392 floriated borders (one on each page) and ornamented with 38 beautiful Miniatures (including the Four Evangelists and exquisite full-length representations of the Twelve Apostles in historiated borders), 24 small Paintings of Signs of the Zodiac and Occupations of the Months, and numerous capital letters, all gorgeously illuminated in gold and colours. By a French artist.

Collation: leaf 1, blank—2 to 13: Calendarium—14 to 30: Cursus Evangelii, Passio domini, de beata Maria Oratio—31 to 107*r.*: Horae beatae Mariae virginis, Psalmi—107*r.* to 112*v.*: Litany—113*r.* to 197*v.*: Ad vesperas mortuorum, &c.—198, blank.

Bound in red morocco, gilt edges, with Soubise Devices in gold on sides and back, in red morocco case 4*to.* Sæc. xv

See Plate X.

*** *Hamilton, No.* 295. Each page is ornamented with a most superb floriated border in gold and colours. The paintings represent: *leaf* 14*r.* Evangelist St. John—16*r.* St. Luke—18*r.* St. Matthew—20*r.* St. Mark—31*r.* The Annunciation—42*r.* The Visitation—54*r.* The Descent of the Holy Ghost—56*r.* The Nativity—63*r.* The Annunciation to the Shepherds—68*v.* The Adoration of the Magi—74*r.* The Presentation in the Temple—80*r.* The Flight into Egypt—88*r.* The Coronation of the Holy Virgin—95*r.* The Trinity—113*r.* The Last Judgment—160 to 171, The Twelve Apostles, each occupying a full page—172*r.* Mary with Christ—177, Christ as Judge of the World—182*r.* The Trinity—184*r.* St. Michael and St. Magdalen—186*r.* St. Stephen and St. Radegund—188*r.* St. Martin and St. Anthony—190*r.* St. Sebastian and St. Barbara—192*r.* St. Christopher and St. Margaret—194*r.* St. Laurence and St. Catherine—196*r.* St. Nicholas and All Saints.

The following note is written on the fly-leaf:

Ce superbe Manuscrit le plus beau de la Biblioth. Soubise provient de la Bibl. de Durfé. Ce fut l'Abbe des Esort qui le procura au Cardinal de Soubise sous la minorité du Marquis du Chatelet, il couta trente louis a ce prelat que en faisait le plus grand cas et l'avoit fait relier à ses armes.—Dupuy.

A French *Heurs à l'usage d'Angers* is indeed a gem of its kind, ornamented with 38 miniatures of exquisite finish.—The *Times* (reprinted in the *Bibliographer*, Dec. 1882).

Vermöge des festen Haltes, welchen die Überlieferung der Kunstprincipien gewährte, gelingt es dem Meister, sich in einigen dieser Gestalten (the Twelve Apostles) die er mit ausdrucksvollem Ernst erfüllt, zu einer gewissen Grösse des Stils aufzuschwingen.—(W. v. Seidlitz in the *Repertorium f. Kunstwissenschaft, vol.* VIII, 96).

Plate X.

Lot 60.

Lot 61.

HORÆ BEATÆ MARIÆ VIRGINIS LATINE

Manuscript on vellum, 84 leaves ($3\frac{3}{4}$ by $3\frac{1}{4}$ inches), 12 lines on a page, beautifully written in gothic characters in letters of gold, with blue headings on stout vellum. With numerous small initials in blue ornamented in red, or vice versa, and with 7 miniature paintings of full-page size in vivid colours and of the most careful execution

Bound in red morocco 16*mo.* Sæc. xiii-xiv

*** The seven miniature paintings represent: the Birth of Christ; the Adoration of the Kings; the Presentation in the Temple; the Flight into Egypt; the Massacre of the Innocents at Bethlehem; Christ as a Child in the Temple; the Baptism of Christ. It is most difficult to ascertain the origin of this manuscript. *The delineation and composition point to the Sienese School, whilst the softness of execution and the diapered ground suggest French origin.*

Lot 62.

HORÆ, WITH CALENDAR, IN DUTCH

Manuscript, on vellum, of 152 leaves ($6\frac{3}{4}$ by $4\frac{3}{4}$ inches), 21 lines on a page, written in uniform compact letters, with simple red or blue initials, and 6 larger historiated initials (2 by $2\frac{1}{4}$ inches) in blue on a ground of gold, and most graceful caligraphic ornaments. The pages which contain these larger initials are ornamented with floriated and historiated borders. By a Dutch artist

The text begins on *leaf* 13*r*. "Here du salste op doen mine lippen." Ends on *leaf* 151*r*. "Ouermits cristum onsen heren. Amen."

In the original wooden boards, covered in calf, with clasps 4*to.* Sæc. xv

*** The miniatures in the 6 larger initials represent: *leaf* 14, Mary Suckling the Child—*leaf* 45, Christ in the Garden of Olives—*leaf* 65, Descent of the Holy Ghost (most remarkable)—*leaf* 81, Christ Blessing—*leaf* 101, Christ as Judge —*leaf* 117, Two People Praying in Purgatory

LOT 63.

HORÆ BEATÆ MARIÆ VIRGINIS, LATINE, CUM CALENDARIO, GALLICE

MANUSCRIPT ON VELLUM, 123 LEAVES ($6\frac{7}{8}$ BY $4\frac{7}{8}$), 17 LINES ON A PAGE. WITH FLORIATED BORDERS, FINELY ILLUMINATED IN GOLD AND COLOURS, BY A FRENCH ARTIST

In the original wooden boards covered in calf, blind tooling, the clasps are wanting 4*to.* SÆC. XV

LOT 64.

HORÆ BEATÆ MARIÆ VIRGINIS IN USUM ROMANUM, CUM CALENDARIO

MANUSCRIPT ON VELLUM OF 77 LEAVES (6 BY $4\frac{1}{2}$ INCHES), 30 LINES ON A PAGE

Leaf 1 to 6, Calendarium—*leaf* 7 to 11, Cursus Evangelii oratio beatae Mariae—*leaf* 12 to 77, Horae. Affixed is 1. La gloire de la mere de Dieu, Rondeau par Lyon Tamet (secretaire de Rénée de France, Duchesse de Ferrare), 1546

The text of the prayer book is written in black ink with red headings in the Latin and French languages. It is ornamented *with floriated borders,* in which are introduced the C.M. and M.C. of the Meneses family (Spanish), and decorated in the Calendar with 24 *miniatures of the signs of the zodiac and occupations of the months,* 42 *other miniatures* in the work itself, and numerous capital letters, all finely illuminated in gold and colours

Bound in old brown calf gilt SÆC. XV

*** *Hamilton, No.* 312.—*Repertorium f. Kunstwissenschaft,* VIII, *p.* 100.

LOT 65.

HORÆ BEATÆ MARIÆ VIRGINIS, LATINE, CUM CALENDARIO

MANUSCRIPT, ON VELLUM, OF 89 LEAVES (7 BY $4\frac{3}{4}$ INCHES), 23 LINES ON A PAGE. LEAF 1 TO 12, FRENCH CALENDAR, LETTERS IN BLUE, RED AND GOLD. AT THE END OF EACH MONTH THERE ARE VERSES ON THE CHIEF FESTIVALS. LEAF 13 BE-

LOT 65—*continued.*

GINS THE TEXT; WRITTEN IN BROAD COMPACT LETTERS. ORNAMENTED WITH FLORIATED BORDERS ON EACH PAGE, IN VARIOUS COLOURS ON A GROUND OF GOLD, WITH 12 PAINTINGS ILLUSTRATING THE OCCUPATIONS OF THE MONTHS, AND THE SIGNS OF THE ZODIAC, AND 13 BEAUTIFUL MINIATURE PAINTINGS OF FULL-PAGE SIZE IN THE STYLE OF JEAN FOUCQUET

Bound in full calf gilt (damaged) 4*to.* SÆC. XV

*** The full-page miniatures represent: *leaf* 13, St. John on the Island of Patmos—*leaf* 23, The Annunciation—*leaf* 37, The Nativity—*leaf* 40, The Annunciation to the Shepherds—*leaf* 43, The Circumcision—*leaf* 45, The Flight into Egypt—*leaf* 47, The Coronation—*leaf* 50, The Crucifixion—*leaf* 53, The Descent of the Holy Ghost—*leaf* 56, King David—*leaf* 68, Three living men (on horseback) and three dead men (on foot) meeting at a cross—*leaf* 87, The Holy Virgin with the Child; to the right the lady for whom this MS. was written.

LOT 66.

HORÆ BEATÆ MARIÆ VIRGINIS, LATINE CUM CALENDARIO

MANUSCRIPT, ON VELLUM, OF 73 LEAVES (4½ BY 3½ INCHES), WRITTEN IN SMALL CHARACTERS ON THIN VELLUM, ORNAMENTED WITH FLORIATED BORDERS ON EACH PAGE, ILLUMINATED IN VARIOUS COLOURS ON A GROUND OF GOLD, AND WITH 18 LARGE MINIATURE PAINTINGS OF NEARLY FULL-PAGE SIZE, BEAUTIFULLY EXECUTED IN THE STYLE OF JEAN FOUCQUET, BY A LATER FRENCH ARTIST

Bound in old calf, the sides covered in violet velvet 8*vo.* SÆC. XVI

*** A most beautiful specimen of French art in the XVIth century. The miniature paintings represent—1. St. John on Patmos—2. St. Luke—3. St. Matthew—4. St. Mark—5. The Holy Virgin and St. Joseph—6. Mary, with Christ, sitting under a tent—7. The Annunciation—8. The Visitation—9. The Adoration—10. The Annunciation to the Shepherds—11. The Adoration of the Magi—12. The Circumcision—13. The Flight into Egypt—14. Coronation of the Holy Virgin—15. Christ Bearing the Cross—16. The Descent of the Holy Ghost—17. King David Praying—18. Hiob and his three friends (damaged).

Lot 67.

HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM ECCLESIAE PARISIENSIS. CUM CALENDARIO

Manuscript, on vellum, of 237 pages, 24 lines on a page ($8\frac{1}{4}$ by $5\frac{3}{8}$ inches), finely ornamented with signs of the Zodiac and occupations of the months, 32 miniatures (18 large and 14 small), the first representing a tree with birds, against which is affixed a shield with arms of the Kings of France, and below a greyhound and hares, 214 very curious and droll borders, composed of architectural designs, the fleur-de-lis, monkeys playing on instruments, riding, and in various attitudes, birds (including cocks fighting), sporting subjects, boars, rabbits, dogs, cats, mice, frogs, reptiles, insects, trees, flowers, fruit, and ludicrous grotesques, and 1341 capitals finely illuminated in gold and colours. Leaf 14*r*. Calendarium—leaf 8*r*. Beginning of the Hours in latin. Ends on leaf 112*v*.

Calf, covered with interlaced crosses of the Duke de Lorraine in gold on sides 4*to*. Sæc. xv (*circa* 1495)

*** *Hamilton, No.* 313. Evidently painted *by a French artist under the influence of the Flemish school.* The French origin is proved by the royal arms and the representations of St. Quentinus and Genovefa in the Litany. "Executed for a member of the royal house of France . . . . Amongst the miniatures the following are the most remarkable: the martyrdom of John the Evangelist; the meeting of Joachim and Anna; the soul of Lazarus resting in Abraham's bosom; Bathsheba being represented wholly dressed only bathing her feet."—(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VIII, 103).

Lot 68.

HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM ORDINIS FRATRUM PREDICATORUM.

Manuscript on vellum of 174 leaves ($3\frac{1}{2}$ by $2\frac{3}{4}$ inches), written for Veronica Welser of Augsburg, by Brother Albrecht, in the year 1501. Illustrated with many floriated and historiated initials, chiefly blue on a ground of gold, floriated and partly figurated borders

LOT 68—*continued.*

IN VERMILION, BLUE GREEN, WITH FLOWERS IN GOLD, 3 SMALL MINIATURES AND 5 LARGE PAINTINGS OF FULL PAGE SIZE, IN STRONG OUTLINES, BY A GERMAN ARTIST.

Bound in green morocco, with clasp 32*mo.* 1501

*** The text is in Latin except on *leaf* 162*v.* "Ein gebett vonn dem antlitz unssers hern ihesu Xpi"—and on *leaf* 172*v.* "Das büchlin ist der tugendsamen vund geystlichenn frawen Veronica Welsserin zu Sant Katharina zu Augspurgk." . . .

LOT 69.

HORÆ, LATINE.

MANUSCRIPT ON VELLUM, OF 276 LEAVES (5 BY $3\frac{3}{4}$ INCHES), 15 LINES ON A PAGE, WRITTEN IN POINTED CHARACTERS ON THICK VELLUM, ORNAMENTED WITH 5 FLORIATED BORDERS IN VIVID COLOURS, 5 LARGE FIGURATED INITIALS, AND A LARGE NUMBER OF SMALLER INITIALS IN GOLD AND COLOURS, BY A GERMAN ARTIST.

Leaf 1*r.* "Incipiunt septem psalmi poenitentiales" . . . *leaf* 276*v.* "Miserere anime mee in egressu suo. Amen."

Bound in black morocco 4*to.* SÆC. XVI

*** The landscapes in the initials are most perfectly painted, whilst the figures are somewhat inferior. The three coats of arms, contained in the volume, are those of the Archbishops of Breslau and of the Thurzo family (1464 to 1520).

LOT 70.

HORÆ BEATÆ MARIÆ VIRGINIS. CUM CALENDARIO.

BEAUTIFUL MANUSCRIPT ON VELLUM ($9\frac{1}{2}$ BY 7 INCHES), PROFUSELY ORNAMENTED BY A FRENCH ARTIST WITH 408 ELEGANT FLORIATED BORDERS GENERALLY HISTORIATED, WITH SIGNS OF THE ZODIAC, OCCUPATIONS OF THE MONTHS, RURAL SPORTS, MONKS STRIKING BELLS, WOLVES IN MONKS' CLOTHING, BISHOPS, MONKS AND NUNS, ANGELS, PILGRIMS, KNIGHTS IN ARMOUR (INCLUDING ST. GEORGE AND DRAGON), QUADRUPEDS (INCLUDING UNICORN, CAMEL, STAG, LION, FOX RUNNING AWAY WITH A FOWL, BEARS PLAYING MUSICAL INSTRUMENTS, DONKEYS DRIVEN BY A BOY AND DANCING TO A BOY BEATING THE DRUM, HORSE WITH BOY RIDING, ETC.), MERMAID, MEN CATCHING

LOT 70—*continued.*

BUTTERFLIES OR PLAYING ON MUSICAL INSTRUMENTS, BIRDS (INCLUDING OSTRICH, PEACOCK, EAGLE DEVOURING HARE, STORK, COCKS FIGHTING, ETC.) MONSTROSITIES AND OTHER "DRÔLERIES," AND WITH 1855 CAPITAL LETTERS AND 29 ELEGANT MINIATURES, ALL FINELY ILLUMINATED IN GOLD AND COLOURS.

Collation: *leaf* 1 and 2 blank—3 to 15: "Calendrier" (in French)—16 to 160: "Cursus Evangelii, Horæ, etc.—*leaf* 161*v.* to 167 French prayers beginning: "Doulce dame de misericorde, mere de pitie fontaine de tous biens"—Ends on *leaf* 203*v.*—*leaf* 204 blank.

A beautiful specimen of the binding of Pierre Roffet, dit Le Faucheux, in olive morocco, gilt gaufré edges covered with gold tooling and variegated leathers scrolled in the Grolier style, with arms of the Duc de Guise stamped in gold forming the centre ornaments on sides 4*to.* SÆC. XV

See Plate XI.

*** *Hamilton, No.* 314. The full page Miniatures represent: 1. The Annunciation—2. The Visitation—3. The Nativity—4. The Annunciation to the Shepherds—5. The Adoration of the Magi—6. The Presentation of Christ in the Temple—7. The Flight into Egypt—8. The Coronation—9. King David Praying—10. The Crucifixion—11. The Descent of the Holy Ghost—12. A Burial—13. The Holy Virgin with the Child—14. The Last Judgment—15. The Holy Trinity—16. Archangel Michael—17. St. John the Baptist—18. St. Peter—19. St. Paul—20. St. Andrew—21. St. John the Evangelist—22. St. Jacob—23. St. Stephen—24. St. Laurence—25. St. Dionysius—26. St. Anna—27. St. Mary Magdalene—28. St. Catharine—29. St. Margaret.

The paintings of this Manuscript, executed in the beginning of the XVth century, exhibit, with the utmost fidelity, the costumes and manners of that period. The vividness of expression, and the correctness in the delineation of movements, show a marked advance in comparison with the paintings of the preceding century. In the beautiful faces with their round features we recognise the first signs of that splendid style, which was developed into perfection by Jean Foucquet in the middle of the XVth century—(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VIII, 95.)

Domine labia mea
aperies. Et os meum
annunciabit laudem tuam.
Deus in adiutorium meum

Lot 70.

Lot 71.

LATIN PRAYER-BOOK OF JOHANNES JUNG, OF AUGSBURG, 1517.

Manuscript on Vellum, 78 leaves ($4\frac{1}{2}$ by $3\frac{1}{8}$ inches), to which are prefixed and added 31 leaves of paper, containing, in a handwriting of the XVIIth century, seven Psalms in Latin and some Prayers in German.

The text on the vellum MS. begins: "In nomine sanctæ et individuæ trinitatis. O pater coelestis." Then follow prayers in Latin, Greek, Syriac and Hebrew. The Manuscript is ornamented with illuminated Initials heightened with gold and generally containing a Miniature painting which represents a Biblical Scene, and with 6 full page Miniature Paintings surrounded by floriated Borders.

Bound in vellum 16*mo.* *Augsburg*, 1517

Lot 72.

HORÆ DE PASSIONE DOMINI—HORÆ BEATÆ MARIÆ VIRGINIS — PSALTERIUM — ORATIO VENERABILIS BEDÆ PRESBYTERI—ORATIO SEPTEM VERBORUM DOMINI—STABAT MATER—SEPTEM GAUDIA IN HONOREM BEATÆ MARIÆ VIRGINIS. CUM CALENDARIO.

Manuscript on Vellum, 314 leaves, ($3\frac{1}{2}$ by $2\frac{7}{12}$ inches), beautifully written in very small graceful characters on exceedingly fine vellum, ornamented with floriated Initials in red or blue, partly on a ground of gold (the smallest initials are the most beautiful) 12 Illustrations of the occupations of the months and the signs of the Zodiac, and 20 exquisite Miniature Paintings within floriated borders. The latter contain the arms of the Solar Family, for whom this Livre d'heures has been written.

Bound in vellum gilt 16*mo.* Sæc. xv

See Plate VI.

*** The Miniature paintings represent Biblical Scenes and are remarkable for their neat and careful execution, in the best style of the XVth century. Although the features betray the influence of the Flemish School, many characteristics, for instance the diapered-ground on *leaf* 311, point to French origin.

Lot 73.

HORÆ LATINE, FOR USE IN SPAIN

Manuscript on vellum, 61 leaves ($4\frac{3}{8}$ by $3\frac{3}{8}$ inches), 18 lines on a page.

Begins: "Comiensan las horas de los finados"—on leaf 30: Cantico de Zacharias—on leaf 35: Signouse la horas de la cruz—leaf 39: Oracion al proprio angel—leaf 51 to end: Five prayers in Latin. 4*to*. Sæc. xvi

*** Ornamented with numerous small Initials in gold on red, blue or green ground, and 11 *Miniature Paintings* (*partly damaged*) in most vivid colours, evidently by a *Flemish Artist*, partly with historiated borders.

Lot 74.

PRAYER BOOK IN LOW GERMAN

Manuscript on vellum, 246 leaves ($4\frac{1}{2}$ by $3\frac{1}{2}$ inches), 15 lines on a page, neatly written on rough vellum, ornamented with numerous Initials, partly on a ground of gold, and 25 Miniature Paintings of full-page size, within figurated and floriated Borders. The opposite side of each Painting is likewise ornamented with floriated Borders.

Begins on leaf 2*r*.: "Eyne daghelikes Seghinghe De vrede unses leuen heren ihesu cristi"—ends on leaf 244*r*.: "Pater noster Aue Maria vor den scriuer om godes willen. Dit boek is gheendighet Jnt iaer vnses heren MCCCC unde XCII. vnd hort tho hans lunenborch wonende in de bakker groef."

Bound in red velvet, with filligree corners and clasps 16*mo*. 1492

*** The first painting represents, in the lower part of the border, the owner of the book, a fair youth in a green garment, praying, close to him his coat of arms.

Lot 75.

HORÆ, LATINE, CUM CALENDARIO

Manuscript on vellum, 280 leaves (5 by $3\frac{1}{2}$ inches), 18 lines on a page, ornamented with floriated Borders in gold and colours on almost every page, 12 Miniature Paintings of full-page size, 12 Paintings illustrating the occupations of the months, and 25 Paintings of Saints, by a first-rate French Artist.

Bound in red velvet 16*mo*. Sæc. xvi

See Plate III.

LOT 75—*continued.*

*** The paintings represent:—1. St. Veronica with the Handkerchief, in rich garment, behind her a beautiful carpet, beyond which is visible a frieze with scenes in the purest renaissance style—2. The Temptation of St. Anthony, by two devils—3. St. John the Evangelist—4. St. Matthew—5. St. Lucas—6. St. Mark—7. The Descent from the Cross—8. The Holy Virgin suckling the Child—9. The Annunciation—10. The Visitation—10. The Nativity—11. The Annunciation to the Shepherds—12. The Adoration of the Magi—13. The Circumcision—14. The Flight into Egypt—15. The Coronation of the Holy Virgin—16. Christ on the Cross, with Mary and St. John at his feet—17. The Descent of the Holy Ghost—18. Meeting of St. Joachim and St. Anna—19. David and Goliath—20. Death standing in a grave—21. Entry of Christ into Jerusalem—22. The Burial of Christ—23. Angel fighting a dragon: the landscape represents Mont St. Michel—24. Archangel Michael—25. Angel rescuing a human creature from the claws of death—26. The Martyrdom of St. Sebastian—27. St. Christoforus—28. St. Nicholas—29. St. Catherine—30. St. Appolonia—31. St. Genoveva—32. St. Avia (?)—33. Mary Magdalene washing the feet of Christ—34. St. Martha—35. St. Barbara—36. St. Margaret—37. The 11,000 virgins. These paintings are executed with the utmost grace and subtilty; the landscapes, especially, are most remarkable; the costumes those of the years 1460 to 1470. The twelve occupations of the months, in the Calendar, are most charmingly represented, and executed with consummate skill and finish. The judicious application of gold in the lights of the costumes points to a most talented artist. *This Manuscript was bought by Baron Walther von Grainger, at Munich, in November,* 1858, *for* 700 *florins* (£60).

LOT 76.

GERMAN PRAYER-BOOK

MANUSCRIPT ON VELLUM, 274 LEAVES (4½ BY 3¼ INCHES), 14 LINES ON A PAGE, ORNAMENTED WITH COLOURED INITIALS ON A GROUND OF GOLD, AND 28 MINIATURE PAINTINGS OF FULL-PAGE SIZE ON A GROUND OF GOLD, REPRESENTING BIBLICAL SCENES, IN WHICH THE FEMALE FIGURES ARE REMARKABLE FOR THEIR BEAUTY. THE MODELLING AND COLOURING IS GRACEFUL, THE DELINEATION OF MOVEMENTS AND GESTURES CORRECT. BY A GERMAN ARTIST OF THE FRANCONIAN SCHOOL.

Begins on leaf 2*r.*: "Ain loblich gepet vonn der hailigen triualtigkait darien der mensch underweyst wird got ze loben."—the text ends on leaf 265*v.*: "Vnd wir haben gesehen sein ere als die ere eins eingeporn vom vater Vol gnade vnd warhait"—leaf 266 blank—leaf 267 to 272 Register (in red).

In the original wooden boards, covered in calf, blind tooling, with brass corners and clasps 16*mo.* 1500

LOT 77.

HORÆ, LATINE, CUM CALENDARIO

MANUSCRIPT ON VELLUM, 173 LEAVES ($7\frac{1}{2}$ BY $5\frac{1}{2}$ INCHES), 17 LINES ON A PAGE, SPLENDIDLY ILLUMINATED WITH FLORIATED BORDERS THROUGHOUT, AND 18 BEAUTIFUL MINIATURE PAINTINGS OF NEARLY FULL-PAGE SIZE WITHIN FLORIATED BORDERS, AND HEIGHTENED WITH GOLD, BY A SUPERIOR FRENCH ARTIST

Leaf 1, blank, 2 to 13, Calendarium. *Leaf* 14 begins the text (Latin) of the Horæ, and ends on leaf 169, 170 to 173 being blank

Bound in old calf, gilt edges, gold tooling on sides, with name of "Antoinette Luzerier, 1574," stamped in gold on sides

4*to.* SÆC. XV

*** The paintings are full of grace and of the highest artistic value; the volume belonged to Antoinette Luzerier, 1574.

LOT 78.

HORÆ, LATINE, CUM CALENDARIO

MANUSCRIPT ON VELLUM, 265 LEAVES ($7\frac{3}{4}$ BY $5\frac{5}{12}$ INCHES), 14 LINES ON A PAGE, WRITTEN IN COMPACT CHARACTERS, SUPERBLY ILLUMINATED WITH NUMEROUS INITIALS IN GOLD ON RED AND BLUE GROUND, 13 FIGURATED INITIALS, FLORIATED BORDERS ON NEARLY ALL THE PAGES, AND TWO SPLENDID MINIATURE PAINTINGS OF FULL-PAGE SIZE, IN THE STYLE OF ROGER VAN DER WEYDEN, EXECUTED WITH THE UTMOST DELICACY AND PERFECTION BY A FIRST-RATE FLEMISH ARTIST

Bound in old French morocco, gilt edges, the clasps are wanting

4*to.* SÆC. XV

See Plate XII.

*** The two miniature paintings, of consummate skill and finish, are evidently painted under the influence of *Roger van der Weyden*, if not by that famous master himself. The first one, on *leaf* 17*v.* represents Christ on the Cross, with Mary and St. John at his feet; very fine landscape; the other, on *leaf* 64*v.* represents the Annunciation. Mary praying in her round tent, and the angel within the "hortus conclusus." They equal, in the masterly treatment of the human figure, the celebrated miniatures in the "History of King Balduin," in the Imperial Library at Vienna. (See the MS. Catalogue of the R. Print Room, Berlin). The 13 figurated initials are by another and inferior hand.

Plate XII.

Lot 78.

Lot 79.

HORÆ BEATÆ MARIÆ VIRGINIS, CUM CALENDARIO

Manuscript on vellum, 147 leaves ($5\frac{3}{4}$ by 4 inches), 18 lines on a page, by a French artist, ornamented with 3 full-page paintings, 16 miniatures, 24 illustrations of the signs of the zodiac and monthly occupations, 280 borders (composed of birds, insects, flowers, fruit, and grotesques), numerous capital letters, and other ornamentations, all finely illuminated in gold and colours

See Plate VI.

Bound in old purple velvet, gilt edges 8*vo.* Sæc. xv

*** *Hamilton, No.* 318. Collation: *leaf* 1 belongs between 31 and 32—2 to 13, Calendarium—14 to 19, Cursus Evangelii—20 to 30, Oroyson a Notre Dame—32 to 79, Horæ B. Mariæ—80 to 95, Septem psalmi pœnitentiales—95*v.* blank—96 to 99, Horæ crucis—100 to 103, Horæ spiritus sancti—104 to 144, Officium mortuorum—145 to 147, blank. "In this manuscript the development of the French style appears at its height. It is, now, Fouquet having given the example throughout, under the influence of Flemish art, all the qualities of which it has appropriated. The correct perspective, especially in the interiors, leads to the choice of more powerful and deeper colours, which, on the other hand, require a more frequent application of the heightening in gold. The representations show some peculiarities. Thus, for instance, the Holy Virgin is represented in a somewhat worldly style. She takes from a basket, presented to her by an angel, a cherry for Christ. . . . At the beginning of the Horae S. Crucis there is the picture of Christ bearing the Cross. The procession makes a sharp turn, so that its whole extent is visible. At the beginning of the Officium Mortuorum a most realistic full-page representation of a battle; in the foreground the dead are buried."—(W. v. Seidlitz. *Repertorium f. Kunstwissenschaft*, VIII, 98.)

Lot 80.

HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM ROMANÆ ECCLESIÆ, CUM CALENDARIO

Beautiful Manuscript on vellum, 168 leaves ($6\frac{1}{2}$ by $4\frac{1}{4}$ inches), 22 lines to a page, gorgeously decorated with 24 paintings of the signs of the zodiac and occupations of the months, 310 elegant borders, composed of flowers, fruit, birds, insects, monkeys, bears and foxes, finely illuminated in colours on a gold ground, and richly ornamented with 35 miniatures painted in brilliant colours, heightened with gold, by a Flemish artist

Collation: *leaf* 1, blank—2 to 13, Calendarium—14*r*. to 20*v*. Cursus evangelii and oratio b. Mariae Virginis—21*r*. to 67*r*. —Horae b. Mariae—68*r*. to 72*r*. Horae de sancta cruci—72*v*. to 76*v*. Horae de sancto spiritu—77*r*. to 84*v*. Mutationes horarum—85*r*. to 93*v*. Septem psalmi poenitentiales—94*r*. to 99*r*. Lotania—100*r*. to 133*v*. Officium mortuorum—134*r*. to 153*v*. De sancti trinitate, etc.—154*r*. to 168*v*. Orationes beati gregorii (one heading, on leaf 164, in French). At the end (168*v*.) there are the following verses:

> "Le cuer a dieu pour le voir face a face
> On doit auoir de bon voloir parfait
> Jenes et uieulx et par dit et par fet:
> Fus toute bien quelque chose quon face."

Old red morocco, gilt edges 8*vo*. Sæc. xv

See Plate III.

*** *Hamilton, No.* 320. The large paintings, which are most remarkable, excel by a great originality of invention, correct perspective, a wide spread of landscape, and jewel-like richness of colour. Most noteworthy are: the Nativity; the Visitation; the Massacre of the Innocents at Bethlehem; Bathsheba bathing; and the illustrations of the calendarium. In the borders surrounding the large miniatures, cut flowers are the exclusive choice of the illuminator. This is, according to W. M. Conway (Early Flemish Artists, London, 1887, p. 291-292), a characteristic of the *Miniaturists of Bruges*. "They painted them in their borders just as they lay fresh upon the painter's table. And they painted them with all the miniaturist's care and love of detail . . . . and gave them the modelling, the texture, and the colours of nature as far as their skill permitted." This fact is fully borne out by the

LOT 80—*continued.*

borders of the above volume. The landscapes in the Occupations of the Months and the Signs of the Zodiac are the finest we have yet seen in any MS. of the XVth century.

"A splendid example of the art of the XVth century. Spirited scenes, full of life, are placed into rich landscapes and interiors. The types point to the school of *Gerard David.*" . . . —(W. v. Seidlitz, *Repertorium f. Kunstwissenschaft*, VIII, 100.)

LOT 81.

HORÆ, LATINE, CUM CALENDARIO

MANUSCRIPT ON VELLUM, 107 LEAVES (7 BY $5\frac{7}{16}$ INCHES), 17 LINES ON A PAGE, ORNAMENTED WITH NUMEROUS FLORIATED INITIALS IN RED AND BLUE AND GOLD, NUMEROUS FLORIATED BORDERS, AND 12 BEAUTIFUL MINIATURE PAINTINGS (4 BY $2\frac{3}{4}$ IN.) OF NEARLY FULL-PAGE SIZE, IN SOMEWHAT DARK COLOURS, HEIGHTENED WITH GOLD

Old black morocco 4*to.* SÆC. XV

*** The Miniature Paintings represent Biblical scenes, and are executed by a *French Artist* of the second half of the 15th Century, under the influence of the Flemish school. The style is that of Dirk Bouts.

LOT 82.

HORÆ, LATINE, CUM CALENDARIO

MANUSCRIPT ON VELLUM, 152 LEAVES ($7\frac{1}{2}$ BY $5\frac{1}{2}$ INCHES), 15 LINES ON A PAGE, LEAF 1 TO 12, THE CALENDAR IN RED AND BLACK INK—LEAF 13 BEGINS THE TEXT—LEAF 76, A LA REQUESTE DU ROY DE FRANCE NOMMES LE ROY IEHAN—ENDS ON LEAF 152: LATIN PRAYER BY ANOTHER HAND. BEAUTIFULLY WRITTEN IN COMPACT LONG LETTERS ON VERY THIN VELLUM. ORNAMENTED THROUGHOUT WITH INITIALS ILLUMINATED IN GOLD AND COLOURS, BORDERS ON EACH PAGE (COMPOSED OF FOLIAGE, FLOWERS, FRUIT, BIRDS, AND ON LEAF 21*r.* FIGURATED [ST. VERONICA]), 22 HALF-PAGE MINIATURE PAINTINGS WITHIN FLORIATED BORDERS

Binding in the original boards, covered in calf
4*to.* SÆC. XV (*first half*)

*** A noble specimen of French art, yet free from the influence of the Flemish School. The colours are vivid; the rich landscape backgrounds are exceedingly tasteful.

Lot 83.

NINETEEN MINIATURES ON VELLUM

Cut out from a Livre d'heures, by a first-rate French artist ($7\frac{1}{2}$ by $5\frac{1}{4}$ inches), mounted. Bound in old velvet. The cover is ornamented with two old round enamels of high value, representing the Annunciation of the Holy Virgin and the Apostle Simon. Each leaf contains a beautiful Miniature painting within a floriated border, illuminated in gold and colours. The paintings represent biblical scenes. The features of the female figures are full of grace 4*to*. Sæc xv

Lot 84.

HORÆ, LATINE, CUM CALENDARIO

Manuscript on vellum, 149 leaves ($8\frac{1}{4}$ by $6\frac{1}{4}$ inches), 13 lines on a page, ornamented with 12 beautiful Miniature paintings, within most elegant floriated borders, in gold and vivid colours. Composition and execution of the paintings are most remarkable and in the best French style of the period. By a French artist

Leaf 1, blank — 2 to 13, Calendar — on leaf 14*r*. begins the Gospel of St. John—on leaf 16 begin the prayers ("Domine labia mea aperies" . . .)—ends on leaf 146*v*.—147 to 149 are blank. The Miniature on leaf 16 (the Annunciation) is of a most gorgeous character, within a magnificent floriated and historiated border, in which we recognise King David to the right, and a noble lady of the period to the left, kneeling and praying with her patroness.

Bound in purple velvet; the metal ornaments on sides are cut out 4*to*. Sæc. xv

Lot 85.

HORÆ BEATÆ MARIÆ VIRGINIS, CUM CALENDARIO

Manuscript on vellum, 200 leaves (8 by 5½ inches), 14 lines on a page, beautifully written by a French Scribe, ornamented throughout with floriated Borders on each page, 20 most remarkable Miniature Paintings, numerous Capital Letters and other Decorations, all finely illuminated in gold and colours

The Calendar is written in French, in letters of gold, blue or red; it begins on leaf 2*r.* (the first one being blank), and ends on leaf 13*v.* The text, which is in Latin, and written in black and red ink, begins on leaf 14*r.*: "Initium sancti euangelij secundum iohannem"—ends on leaf 200*v.*: "Deus qui beatam Margaretam uirginem tuam per martirij palmam ad celos transtulisti concede quesumus ut ei exempla sequenter ad te perrenire mereamur. Per dominum nostrum."

Bound in silk, gilt edges 4*to.* Sæc. xiv (*end*)

*** *Hamilton, No.* 322. The Miniature paintings and ornaments of this Manuscript show how the Renaissance style has been gradually developed out of the Gothic style. They exhibit the first attempt to abandon the severe and austere Gothic forms. The colours are most pure, the modelling soft, delineation, movement and expression full of grace and beauty. The resemblance with the characteristics of the Cologne School of the 15th Century is, according to v. Seidlitz, most remarkable. Real masterpieces of art are the following paintings: The Golden Cross, the Holy Trinity, and Christ with the Madonna. The ornamental borders of the miniatures are of a most gorgeous character.—(See v. Seidlitz, in the *Repertorium f. Kunstwissenschaft*, VIII, *p.* 94.)

Lot 86.

HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM CURIÆ ROMANÆ, CUM CALENDARIO.

Manuscript on vellum, 96 leaves (3½ by 2⅜ inches), 15 lines on a page, ornamented with 6 miniatures, 12 floriated borders and numerous capitals, illuminated in gold and colours, by a French Artist.

Bound in old blue silk 12*mo.* Sæc. xv

*** *Hamilton, No.* 323. The Miniature paintings are partly damaged. They represent: 1. Christ on the Cross—2. The Descent of the Holy Ghost—3. Mary with Christ—4. The Annunciation—5. The Last Judgment—6. Officium Mortuorum. (*Repertorium f. Kunstwissenschaft*, VIII, 96.)

Lot 87.

HORÆ BEATISSIMÆ VIRGINIS, SECUNDUM CONSUETUDINEM ROMANÆ CURIÆ, CUM LITANIIS, SYMBOLIS ET ORATIONIBUS GRÆCE.

Manuscript on vellum, 86 leaves ($5\frac{1}{2}$ by $3\frac{3}{4}$ inches), 16 lines to a page, Greek text. Containing the 7 Penitentiary Psalms, the Litany, the Symbolum, various Chants, extracts from the Gospels, from the Epistles of St. Paul, and the Passion according to St. John. A beautiful specimen of Calligraphy, ornamented with 5 exquisite Miniatures, painted in brilliant colours and en grisaille, coats of arms and numerous capital letters, all finely illuminated in gold and colours. By a Flemish Artist.

Bound in blue morocco super extra, tooled leather joints, silk linings, gilt edges, by Bozerian Jeune. 8*vo.* Sæc. xvi, *Brussels?* (1540)

*** *Hamilton,* 330. The aim of the artist is, according to W. v. Seidlitz's description in the *Repertorium f. Kunstwissenschaft* VIII, 105, to astonish by originality. Most remarkable are: the Almighty—Mary on a throne—Charitas in the clouds. The round and graceful forms betray Italian influence, whilst the soft treatment of the landscapes remains faithful to Flemish tradition.

With the exception of Christ praying, painted en grisaille, the other pictures are ornamented with borders, containing scenes most neat in execution.

This beautiful Manuscript was the gift of R. Donguyes to his brother-in-law, Francis Patye, who on a scroll has inscribed in letters of gold: Sic fuit in fatis F. P.

On the fly-leaves are memoranda of the marriage of Joseph Sterk and Roger Pathie, and of the births of their children.

Lot 88.

THOMASIN VON ZIRCLARIA, DER WÄLSCHE GAST

Splendid Manuscript on vellum, folio ($12\frac{1}{2}$ by $9\frac{1}{2}$ inches), 120 leaves, written by a German scribe on very pure vellum, in double columns, and decorated with border, initial letter with arms of the Emperor Maximilian and his wife, 116 curious miniatures and numerous capitals, finely illuminated in gold and colours.

The text begins on *leaf* 5*r.*: "Wer gern liset güte mêr." It ends on *leaf* 117*v.* "Durch die heiligen dry namen Vatter sun

LOT 88—*continued.*

heiliger geist. Amen." The last 3 leaves are blank. The 4 preliminary leaves contain a summary of contents, written by the same hand. On the recto of the first blank leaf there is the following note in the handwriting of the XVth century: "Plusieurs moralitez en haut allemand." This is the well known inventorisation of the celebrated library of the Dukes of Burgundy; the compromising number or name has been cut off. We may therefore justly infer, that this splendid volume belonged originally to Mary of Burgundy, who had the first page ornamented by a first rate Burgundian artist, and had her arms coupled with those of her husband, the Emperor Maximilian, set in.

Bound in blue morocco super extra, elegant gold borders, leather joints, silk linings, gilt edges, by Kalthoeber SÆC. XIV

*** *Hamilton, No.* 675. The 116 Miniatures are of the breadth of a column. According to the arms at the beginning of the volume, this Manuscript has been in the possession of the German Emperor Maximilian ("the last knight") and his wife Mary of Burgundy. The text containing the well known poem in Middle High German is a very valuable one. It materially differs from that of the Heidelberg MS. published by H. Rückert in his edition of this poem (Quedlinburg, 1852), and is still, as far as we know, unpublished. The other MS. copies of this work (at Munich, Dresden, &c.) are all on paper. Prof. Janitschek, in his *Geschichte der deutschen Malerei*, pp. 191, 192, reproduces four of the 116 miniatures, and says:

Eine Durchschnittsleistung dieser Illustrationstechnik, wohl auch in der Rheingegend entstanden, ist die dem Ende des XIV Jahrhunderts entstammende Handschrift des Thomasin von Zirclaria (Hamilton). Die Zeichnung ist wenig sicher, die Haltung der Figuren meist etwas steif, aber die Bilder aus der Zeit; Turniere, Kämpfe, Szenen aus dem häuslichen Leben, welche als Allegorien zahlreich den Text erläutern, fesseln und die helle Färbung macht einen fröhlichen Eindruck.

See also *Repertorium f. Kunstwissenschaft, vol.* VII, 305.

Three Works of Nicolas Jarry, the famous Caligrapher of Louis XIV.

Lot 89.

JARRY (N.) Livres d'Emblemes.

Manuscript on pure vellum, 60 leaves (9 by 6½ inches), exquisitely written within golden lines, and decorated with 30 drawings of emblems, "lavés à l'encre de la chine avec la plus grande perfection," says an inscription on the fly-leaf by the original owner. Intitulations and capitals in gold.

Bound in red morocco, dentelle borders, gilt edges, by Derome 4*to.* Sæc. xvii (1650)

*** *Hamilton, No.* 350.

Lot 90.

JARRY (N.) Les sept offices pour la Semaine, a Paris, Escrits par N. Jarry, Escriuain et Notteur de la Musique du Roy, MDCLXIII.

Beautiful Manuscript on pure vellum, 69 leaves (4¼ by 2¾ inches), 17 lines to a page, within lines of gold, an exquisite specimen of Jarry's caligraphy, decorated with painted flowers and letters of gold.

Bound in sealskin, gilt edges 12*mo. Paris,* 1663

*** This splendid MS. sold for 800 francs in d'Hangard's sale.

Lot 91.

JARRY (NICOLAI), PRECES CHRISTIANÆ CUM PARVO OFFICIO BEATÆ VIRGINIS MARIÆ

Manuscript on vellum, 84 leaves (5 by 3 inches), 16 lines to a page, exquisitely written, with intitulations in gold and ornamented with a title-page within a garland of beautifully painted flowers and vignettes.

On last leaf but one, the arms (full-page size) of Henri de Bullion, Marquis de Courcy, Seigneur de Fontenay, beautifully

LOT 91—*continued.*

painted in gold and colours by N. Jarry. 12: Nic. Jarry scribebat MDCLII

Red morocco super extra, doublé with red leather and covered inside and out with gold tooling (à petit fers) by Le Gascon, a fine specimen of his bibliopegistic skill

*** *Hamilton, No.* 351. This Manuscript was sold for 1210 francs in the McCarthy sale at the beginning of this century. To give an idea of the *present* value of these three Manuscripts, it may suffice to mention, that *a Jarry Manuscript of* 41 *pages in* 16*mo fetched* 8000 *fr. in the Didot sale* (*No.* 37).

END OF THE SALE.

DRYDEN PRESS: J. DAVY & SONS, 137, LONG ACRE, LONDON.

Ilap87-D10624